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Dear Readers

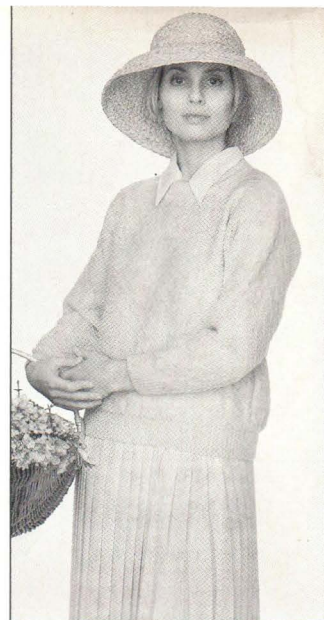
Doesn't Spring have a wonderful effect on us? The very word is full of energy and suddenly we feel enthusiastic again and are ready for something new.

How about painting your knitting? Fabric paints add a whole new dimension to pattern, putting colour and texture where a knitted stitch just couldn't. Shirley Cowling has discovered the Jones Tones range from America and in our supplement explains how to use them. Her designs are available in kits with all the yarn, paints, adhesive or sequins they require and she is offering them at special low prices, so why not have a go.

Decoration is the theme of our competition too, with a super OmniStitch machine as the prize. It will embellish any fabric that will go under a sewing machine foot! Details are on page 40.

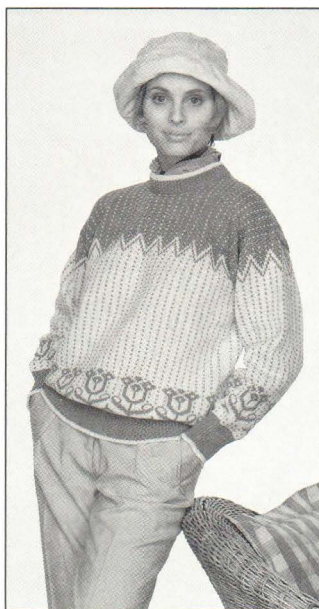
Should you feel too much of a beginner to even think of decorating your work, take heart. To celebrate our seventh birthday, Ann Kite is offering her Open Learning Course videos with big price reductions. Turn to page 36 for all the details of this exclusive offer.

Sheila



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Duomatic 80 & E6000

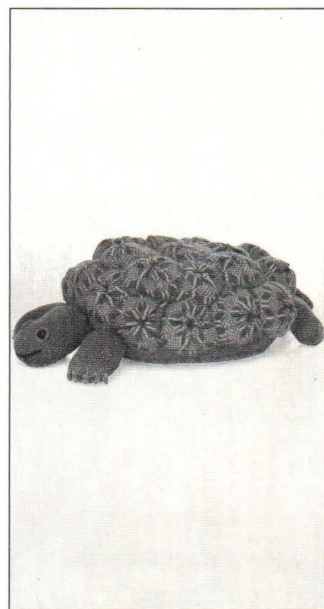
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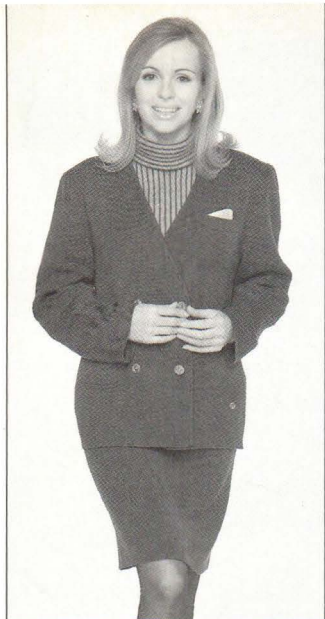
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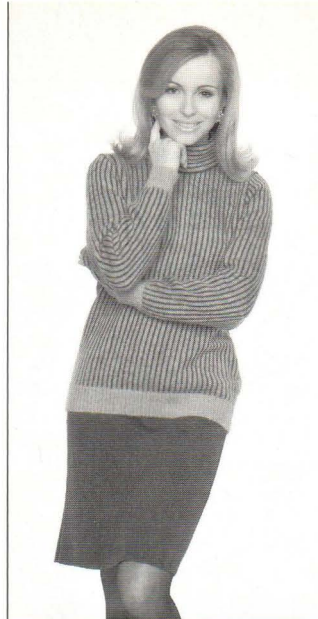
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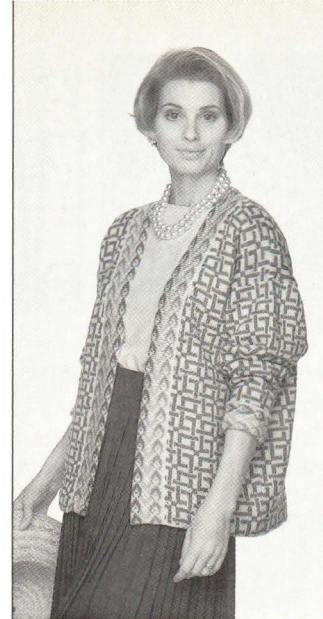
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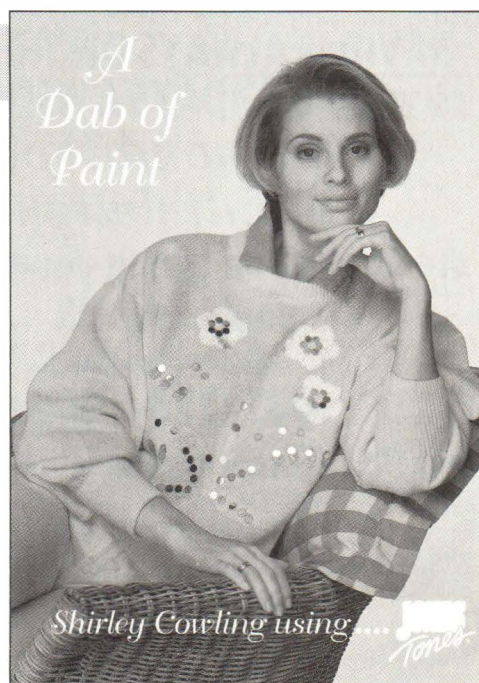
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NEWS LINE

Bramwell – home and abroad

Buttons are the big news from Bramwell! They now have a range available specially dyed to match all the 70 shades of Bramwell's four-ply. As many of these shades are repeated in the Double Knitting, Texas Chunky and Bramwool ranges, the buttons will match the majority of Bramwell's yarns. Look for them at your nearest stockist, where you can also see the super stretch fabric paints from America, Jones Tones, and a range of new books.

Designed by Carol Callow of Hertfordshire Knitting Centre, these new pattern books for sweaters and cardigans using Bramwell yarns cost £3.25 each and include 4-ply **Dropped Shoulder**; 3-ply **Dropped Shoulder** (Duo

Magic); Family Chunky Collection (Aran, Texas Chunky and Chunky Mohair) and English Fisherman's Rib.

There is also a new **Skirt and Top** book from **Maggie Andrews** with patterns in Hobby and Silky, Montana and Savannah Cotton, which includes instructions for knitting shadow pleated Fair Isle.

News of Bramwell abroad comes from reader Jennifer Nowak of Varese, Italy who wrote to say, "I thought your readers in Italy and Switzerland would be interested to know that Bramwell Yarns and accessories are now available in Italy.

Argenziano Modesto, tel: 0331 679 705, is the man to call if you speak Italian but if you want to hear a friendly English voice, call Jennifer, tel: 0331 842 052."



'Shadey' Lady

Teresa Schiff is best known for her black-and-white collections for CML Publishing and their success has encouraged the company to publish two new books with full-colour photographs. These show that Teresa's talent is as wide ranging as the colours and techniques that she uses.

Elementals, for standard gauge machines and **Earth-song**, for chunky machines, combine the wearable with the fashionable in natural yarns, often specialist-dyed for the subtle colour effects that Teresa wants. With these books you are likely to want to knit every design (there are ten in each) as each is so totally different from the rest. Stitch patterns vary from lacy butterflies to marbled shading via cables and roses and Fisherman's rib and some of the garments are shaped and detailed in styles which break away from the classic square dropped shoulder outline.

These patterns will stretch your techniques here and there, so the knitting will be interesting.

Small World is a third new book from CML. Also with colour photographs, this one is for children and the patterns have been designed by **Maggie Tarason**, publishing editor of CML and mother of two sons. Maggie's designs are for two to six-year-olds and she uses lace and appliqué, Fair Isle and cables plus, of course, colour to make a collection that is unusual and eye-catching yet still practical.

All three books cost £5.95 each including p&p. CML are happy to take orders over the phone on 0206 549026 and will invoice with order. Their mail order address is CML, 244 Shrub End Road, Colchester CO3 4SA and you can write with your order or for their full current price list and growing list of stockists.



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Sewing Competition

Singer Amstitch 93 is an amateur dressmaking competition which is to be sponsored for the third year running by Singer UK Ltd. The competition will be organised by SM Distribution Ltd, the distributors of *Singer Magazine*, a quarterly publication which covers knitting and sewing interests. The five regional finals will be held in London in late September and Singer UK are offering some exciting prizes for the heats and final winners.

The two UK finalists will be given the opportunity to go on an expenses-paid trip to the continent with the chance to compete in the European Grand Final which is scheduled for October.

The competition is free to enter and falls into four categories, to cater for different levels of skill and interest. Category A is for beginners (with less than two years experience); Category B is for experienced amateurs (more than two years dressmaking experience); Category C is for parents or grandparents sewing for their child or grandchild (up to a height of approximately 152cm, 60in); Category D is a special section for all dressmakers who would like to design a garment for the fuller figure (women's UK size 16 and over, men's size 46in chest and over).

Full details and a competition entry form can be

obtained from your local Singer Sewing Centre or you can write to SM Distribution Ltd, 6 Leigham Court Road, Streatham, London SW16 2PG (tel: 081-677 8111 extension 253). Entry forms will also be published in *The Singer Magazine*.

Brother Courses

Diane Bennett who writes our regular 'Oh Brother' feature will again be running her popular Brother electronic courses this year. The first course will be at Metropolitan Sewing Machines, Nantwich, on 12th to 14th May.

The three-day Brother electronic course and a follow-up course for more experienced electronic owners are both also part of the programme of courses which Diane will be running at Nailsea, near Bristol.

Other courses will include **Computing For The Terrified**, **DesignaKnit** and **The Ribber**. For more details of the Nantwich course, contact MSM, The Pinfold, Poole, Nr. Nantwich CW5 6AL. Tel: 0270 628414. For other courses, contact Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Tel: 0275 810067.

Cross Stitch for Knitwear

There are some stunning ideas for transforming plain knitwear into designer garments in Janet Haigh's new book **Cross Stitch for Knitwear**. Janet trained in fashion and her talents have excelled in the field of embroidery and surface decoration techniques.

Her book illustrates a variety of colourful designs, all using fairly simple techniques which could even be tackled by beginners. Ideas include tassels, fringing, bobbles and basic chain stitch through to more intricate motifs, borders and embroidered pictorial effects worked in cross stitch. The cross stitch designs incorporate a 'waste canvas' technique, using the canvas in position on top of the knitted fabric so that the design can be worked through both the canvas and the knitted surface. The waste canvas is obtainable from all good craft shops and comes in a variety

of sizes and gauges to suit different designs. When moistened the waste canvas threads can be easily pulled apart so, once the embroidery is completed, the canvas can be removed, leaving the embroidery directly on the knitted surface.

The book includes instructions, tips and charts for each design and the finished garments are illustrated in full colour. Whether you decide to try a small, simple motif or one of the large tapestry style florals, there is plenty of inspiration for designer detail on every page! The ideas can even be used on bought garments such as sweat-shirts. The book is published by David & Charles (ISBN 0 7153 9929) and costs £14.99.

Winders and Accessories

Think of electric yarn winders and one immediately thinks of P.D.B. Engineering in Northampton but a browse through their catalogue shows they have much more besides.

The yarn winders come in sizes which will wind 125g, 250g or 500g of yarn and there is also a yarn twister for up to 125g. The twister costs £79.95 and the winders range from £44.95 to £99.95.

At the other end of the scale, bobbins for the winders are stocked at £1.25 and in between comes a whole range of handy accessories such as a tension mast, pattern holder and marker, comb holder, yarn guide, tool box and neck templates.

All P.D.B. products are British made and designed to last a lifetime as they can supply spares or service and repair after the period of guarantee. The prices given include VAT and postage and the address for orders or more details is: P.D.B. Engineering Ltd, 51/53 Robert Street, Northampton. Tel: 0604 35937.

For Handknitters

First a change of address. That lovely shop, **Ries Wools of Holborn**, London, has moved a short distance to a historic corner of Bloomsbury. Their new address is an Edwardian pedestrian precinct opposite Holborn under-



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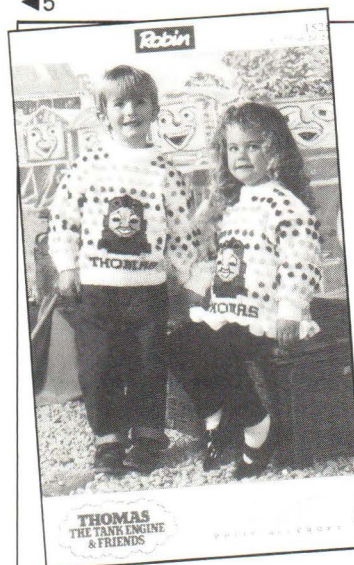
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ground station: 8 Sicilian Avenue, (off Southampton Row), Holborn, London WC1A 2QD telephone/fax 071-242 7721. The shop is open from 10am until 5pm on Monday-Wednesday, until 7pm on Thursday and until 2.30pm on Friday.

Ries' style is high fashion with the latest patterns and beautiful yarns from Rowan and Jaeger. Their handknitting service means that even non-knitters can choose a 'work of art' from designers such as Kaffe Fassett.

For high fashion on a smaller scale, the news is that Thomas the Tank Engine has joined the range of Robin knitting leaflets. Thomas and his friends feature in a series designed by Britt Allcroft, covering sweaters and cardigans in Robin New World DK yarn for 20-28 inch chest sizes. The leaflets are numbered 15280-15285, ask for them at your Robin stockist.

Aran knitting is in the news too. Emu have some new leaflets, numbers 21656-21659, for sweaters and cardigans which have the classic Aran look and stitches, but can be knitted in either DK or Aran weight. The yarn suggested is Emu's Cottons-on DK or Aran.

Spinners Jarol also have an Aran message. They are saying that people who have become Streetwise can now become Countrywise, the name they have given their new Aran yarn that follows the popular DK weight, Streetwise.

Countrywise is 100% Acrylic and comes in nine plain shades with two complementary fancy mixtures to add those contrast details.



There are 14 new leaflets which follow Jarol's successful formula of giving simple and more complicated versions of each design. The patterns are primarily for children but as some of them go up to a 40-inch chest size, they would fit some youthful adults too.

For local stockists or more details of these yarns and patterns please write to the appropriate following address: For Robin and Emu products: Robert Glew & Co Ltd, Leeds Road, Greengates, Bradford BD10 9TE.

For Jarol products: Jarol Ltd, White Rose Mills, Cape Street, Canal Road, Bradford BD1 4RN.

Funky and Chunky

Six new pattern leaflets follow the launch of the latest chunky hand knitting yarn from King Cole Ltd. Called **Funky Chunky** the new space-dyed 100% Acrylic yarn has been introduced in the 'Big Value' range and is available on 100 gram balls. There is an option of three colourways - 'Rap', a combination of yellow, green and pink; 'Jazz', a mixture of blue, red and yellow and 'Rave', in green, pink and purple. All combinations have a really strong and colourful look which should appeal to the young. These space-dyed brights are designed to link up with King Cole's plain 'Premium Chunky' yarn and the

'Funky & Chunky' pattern leaflets feature colourful children's knitwear designs (plus two adult styles) in a mixture of the two qualities. Ask for leaflets number 2380-2385 inclusive at your local King Cole stockist.

Ain't we got fun!

Royal Festival Hall Foyer Galleries, 11th March-18th April, 10am-10pm.

This is an exhibition of fashion and furnishing fabrics which capture the flavour of the 1920s. They are all original prints, knits and weaves and reflect a decade when women refused to return to their pre-war corsets, when Edwardian Art Nouveau prettiness was replaced by the sharp colours of the new synthetic dyes, used for contemporary jazzy prints on lounging pyjamas in the latest silky rayons.

This was the era when, from Paris, Coco Chanel's simple designs made knitted jersey the 'in' fabric and the Duke of Windsor made the



Fair Isle knit a best seller. Memorabilia at the exhibition includes a knitted swimsuit from the 1920s as well as work by noted designers of the day, so it should indeed, be fun.

FOUND AT SEWKIT

Did you lose a lovely brooch at the SewKnit Exhibition in Sheffield? A kind reader has found one - caught up in her husband's jumper! She hopes we can trace the owner so if this is you, please call us on 0628 770289.

and fashion shows. Whether you are looking for a new sewing machine, the latest technology in knitting machines, macramé, tapestry, patchwork, embroidery or yarns, the Ideal Knit & Stitch Show promises to have them all.

Why not go and see for yourself? We can offer you the chance of visiting both shows absolutely free as we have 25 pairs of complimentary tickets to give away!

Tickets for The Ideal Knit & Stitch Show cost £7 for adults and £4 for children and include entry to the Ideal Home Plus Exhibition as well. The shows are open from 10am to 8pm daily and advanced booking is available on 0733 890155.

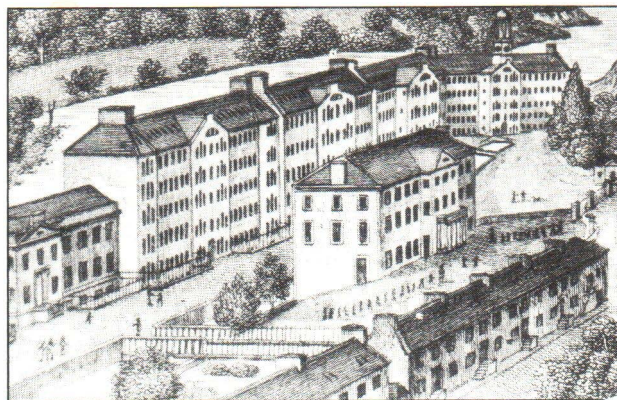
However, for your chance of winning two tickets worth £14, free, send your name and address on a postcard addressed to: Ideal Home Plus Tickets, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Daily Mail



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** New for 1993 **

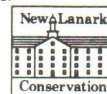
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1 TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Denys Brunton's 4-ply Acrylic.
1 x 400g cone in Mint (MY).

GARMENT WEIGHT

Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 102 [113] cm, 40 [44½] in.

Length to shoulder 59 cm, 23 in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches to 20 cm and 100 rows to 19.4 cm, measured over tuck stitch pattern (E6000 – Patt A) (stitch size approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Duo 80 Users – Punch card as shown, before starting to knit.

The pattern is 8 stitches wide by 8 rows high, so you will need to punch the pattern five times across the card and five times in height (not counting the three rows of holes for joining card). (E6000 – Use pattern 1008, Tech 130. Use cast on 1.)

Remember to put a pusher into the blocking rail for every stitch decreased. Bring a pusher from blocking rail for every stitch increased.

BACK

Handle up. Orange strippers. Set up 130 [144] Ns on each bed at centre to WP. * Arrange Ns for 1x1 rib. (E6000 – Use cast on 1.) Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 29 rows. Transfer sts to front bed. Handle down. Black strippers. Arrange pushers in WP under every front bed N in WP. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with Deco and clip Deco to lock. (E6000 – Patt A.) Set RC at 000. Set lock on GX/AX←, stitch size to 6 and Deco on 2 *. K 156 rows. Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st at each end of every row until 122 [136] sts rem, then on every foll alt row until 100 [114] sts rem **. K 94 rows. RC shows 120. Place a marker at each side of centre 42 sts. Cast off loosely.

FRONT

Work as for back to **. K 44 rows. RC shows 70.

SHAPE NECK

Note number in window of card holder. (E6000 – Note RC

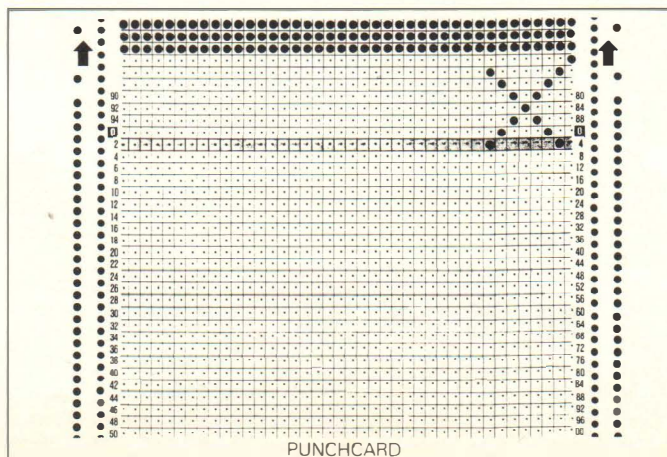
number on console.) Using a length of MY, cast off centre 16 sts and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. (Remember to return pushers to blocking rail when dec.) Dec 1 st at neck edge on every alt row until 35 [42] sts rem, then on every foll 3rd row until 29 [36] sts rem. K 18 rows. RC shows 50. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers in WP under every N in WP. Turn card to noted number. Programme card with Deco and clip Deco to lock. (E6000 – Return to noted RC number on the console.) Set lock on GX/AX← and deco on 2. Finish to correspond with first side, reversing shapings.

SLEEVES

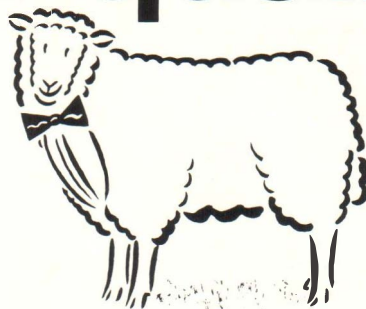
Handle up. Orange strippers. Set up 66 Ns on each bed at centre to WP. Work as for back from * to *. Shape sides by inc 1 st at each end of every 8th row until there are 116 sts. K 6 rows. RC shows 206. Place marker at each end.

SHAPE TOP

Remember to return pushers under empty Ns to blocking



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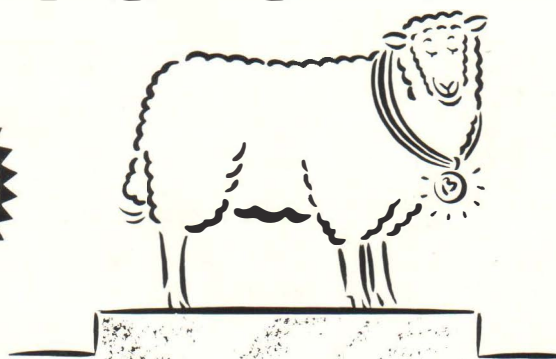
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rail. Set RC at 000. Dec 1 st at each end of every row until 108 sts rem, then on every foll alt row until 86 sts rem. K 2 rows. RC shows 28. Cast off loosely.

NECKBAND (ALL MACHINES)

Handle up. Orange strippers. Set up 141 Ns on each bed in WP. Arrange Ns for 1x1 rib. Arrange pushers in WP under

every back bed N in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3/3. K 1 row. Set RC at 000. Handle up. Set lock on BX/N and stitch size to 4/4. K 30 rows. Handle down. Push up empty Ns in between Ns on front bed to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 1 row. Set lock on CX/CX and stitch size to 5/5, K

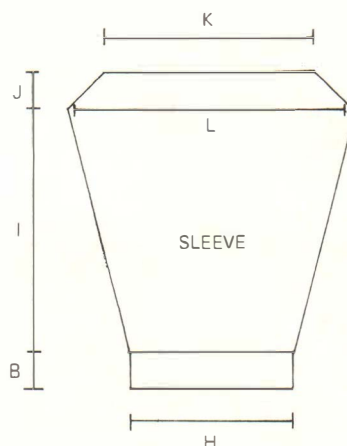
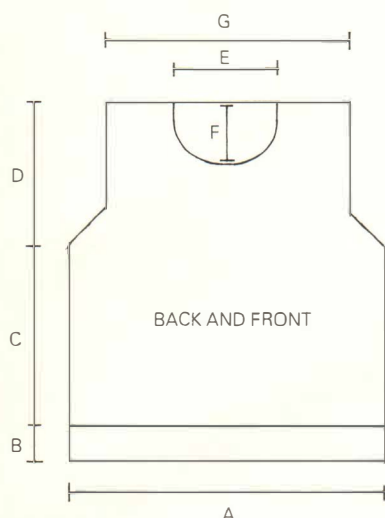
2 rows. Black strippers. Set stitch size to 5 1/2/5 1/2, K 2 rows. Set stitch size to 6/6, K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

PRESSING

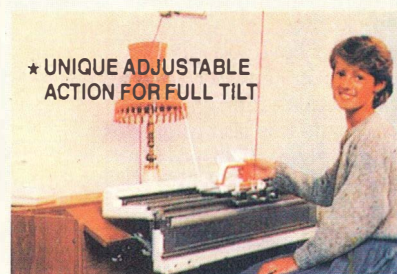
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. If you have not already used the Passap method for joining neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in MY on the right side, slip st rem loops on the inside. Pull the ribbed section of band to close the rib sts. Set in sleeves. Join side, sleeve and neckband seams.



A	= 52 [57.5] cm
B	= 6 cm
C	= 30 cm
D	= 23 cm
E	= 17 cm
F	= 10 cm
G	= 40 [45.5] cm
H	= 26 cm
I	= 40 cm
J	= 5.5 cm
K	= 34 cm
L	= 46 cm



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DUOMATIC UPDATE

Sometimes I am gripped by what I think of as 'knitter's Spring fever'. It has nothing to do with cleaning, the chief symptom is an urgent desire to use up all the part cones which I have been hoarding.

Hazel Duignan

If I could only use them all, my knitting room would surely be tidy. I have no idea whether this would work as I have never managed to use all the bits, in fact, I usually finish up with more cones. There is a kind of Parkinson's Law which says that in order to use up a part cone of yarn you will need to buy another full cone to use with it. At the end of the day you finish up with the original part cone, although not quite as full as before, plus the remains of the new cone.

I was smitten with this disease recently and thought I would knit some jumpers for my grandchildren with just four equal squares of colour on the front with the back and sleeves knitted in a plain colour. They have bought T-shirts made in this way and they seem to like them.

I have made this sort of garment before on my Duo 80 but now I had to think in terms of translating to the E6000. There are intarsia patterns in the pattern book using the techniques on pages 169 and 170 of the instruction book.

However, these intarsia patterns are all for zig-zag stripes so here is the program I used for my simple squares although, because more than halfway through my sample I decided to shape a neck, my 'equal squares' are anything but equal (see photograph).

Firstly you will need two colours of four ply yarn. Thread them into the first two bobbins on the colour changer. The yarn in feeder 1 at the left of the colour changer will knit the right side of the knitting and the yarn in feeder 2 will knit the left side of the piece.

Push up 60 needles on the front bed and put a pusher under each as usual.

Now enter the program.

Progr		ENT
Erase		ENT
Cast On	1	ENT
All St Patt		NO
St Patt A	1100	ENT
Alter		NO
Tech	245	ENT
Enlarge Position		ENT
Cm?		NO
11 R		ENT
↔ St 2		NO
↔ St x	30	ENT
Position		NO
Test		NO
All St Patt		ENT
Form		NO
L nd	30-	ENT
R nd	30	ENT
Start Cast On		ENT
Starting Position		ENT
Cast On		ENT

Follow the instructions on the console and knit about 18 rows of 1x1 rib at stitch size 4/4. Transfer all stitches to the front bed and put a pusher under each needle.

Press Pattern A and follow the instructions on the console to select pushers. Put the centre needle on the back bed (see Diagram 1) in working position and set back lock to CX; the front bed will be on LX and the stitch size should be set to 5/6. Use black strippers. The pushers at the left half of the work will be in working position.

Start to knit using the yarn from feeder 2 and knitting two rows from feeder 2, two rows from feeder 1. Knit about 60 rows (make sure that you finish a four row sequence when you are knitting a large sweater).

Break both yarns and change them so that the yarn which was in feeder 1 is in feeder 2 and the yarn from feeder 2 is in feeder 1.

The pushers at the left will

be in working position, so again knit two rows from feeder 2 and two rows from feeder 1 until you have knitted 48 rows (again finish any four row sequence). Transfer the stitch from the back bed to the front bed and put the empty needle to non working position. Set the back lock to GX.

* Loosely cast off the centre 8 stitches and put the centre 8 pushers into the blocking rail.

Continue knitting in colour sequence, decreasing one stitch at each side of the neck every fourth row 8 times (this is really one stitch every other row on each side). Knit 8 rows without shaping and cast off each side separately *.

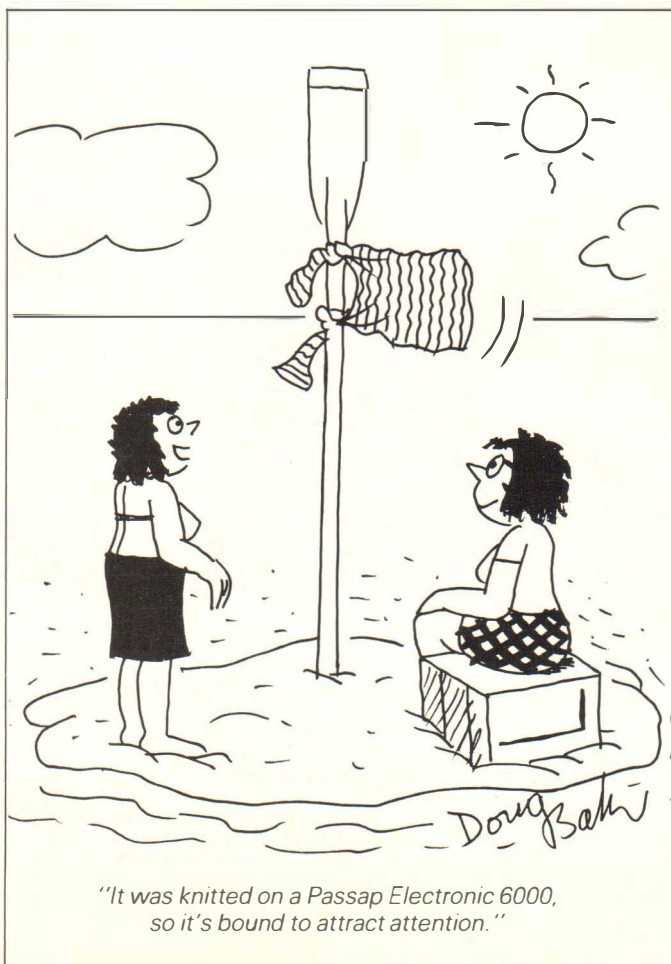
Duo 80 knitters who would like to try the sample should proceed as follows:

Knit about 18 rows of 1x1 rib over 60 needles using stitch size 4/4. Transfer all stitches to the front bed and put the centre stitch on the back bed into working position (see diagram 1). Bring a pusher from the blocking rail for every front bed needle and put the 30 pushers at the left of centre into working position, leaving the 30 at the right in rest position.

Handle down, black strippers.

Set lock to CX/BX←, stitch size 5/6. Set RC at 000.

Knit two rows from feeder 1, two rows from feeder 2 to RC 060. Set RC at 000.



"It was knitted on a Passap Electronic 6000, so it's bound to attract attention."



SAMPLE OF FOUR SQUARES
WITH NECK SHAPING
AND WELT RIB

Change the yarns so that the yarn from feeder 1 is in feeder 2 and the yarn from feeder 2 is in feeder 1. Continue knitting two rows feeder 1, two rows feeder 2 to RC 048. Transfer the back bed stitch to the front bed. Set the back lock to GX and, keeping the colour sequence correct, follow the instructions given for the E6000 from * to *.

This technique is well worth trying even if you are sure that you will never want to knit a garment with squares of different colours. If you omit the back bed stitch it makes neck shaping on a stocking stitch garment very simple. Just wind off enough yarn for the second side of the neck before you begin to knit the front of the garment. I have always used this method for school sweaters and have found that it does eliminate quite a few problems. The V of a V necked sweater is never stretched at the bottom of the V as sometimes happens otherwise and this means that it is much easier to make a neat job of putting the band on. It is also impossible to end up with one side of the V longer than

the other. I am sure that this has never happened to you but I can remember that it once happened to me when I was in a great hurry to finish a garment.

Another neckline which benefits from being knitted by this method is the one where round neck shaping is combined with a slit for button and buttonhole bands. Again there is no stretching, which makes it easier to put the bands on neatly.

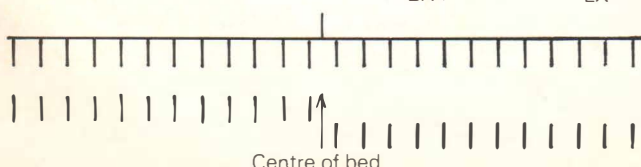
There are other uses for this method of dividing a piece of knitting, such as a split for a vertical pocket opening. Once you have used it I expect that, like me, you will be wishing that we could use it on double bed work. Sorry, knitters, but it is just not possible.

A final note to the E6000 knitters. The stitch pattern 1100 used for the sample is a two-stitch pattern. I have multiplied by 30 to knit over 60 needles. If you wish to knit it over more than 60 needles, then you will have to multiply by a larger number to cover the whole number of needles in work.

Happy knitting.

DIAGRAM 1 TO SHOW POSITION OF BACK BED STITCH

Duo 80 or 5 $\frac{CX}{BX \leftarrow}$ E6000 $\frac{CX}{LX}$



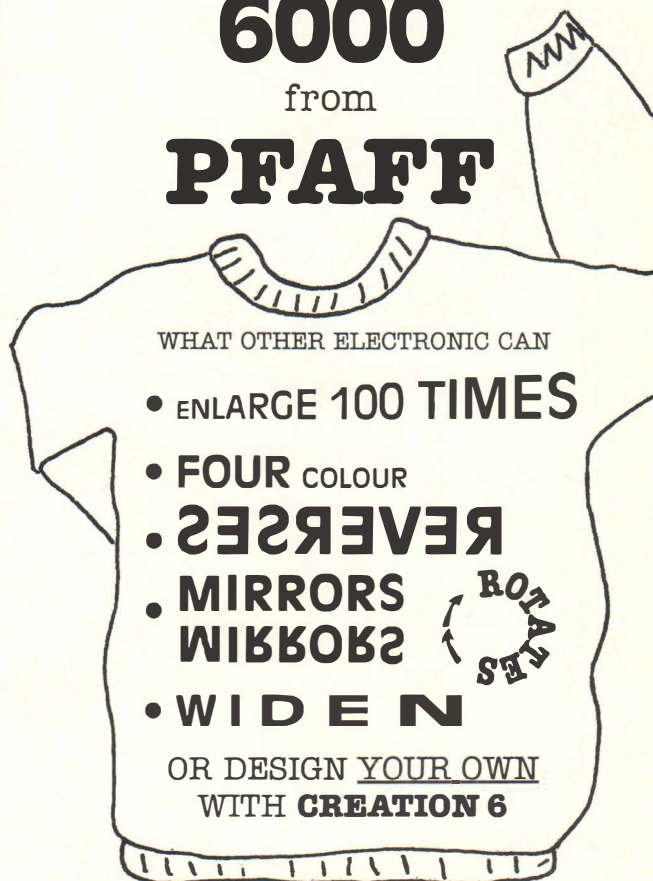
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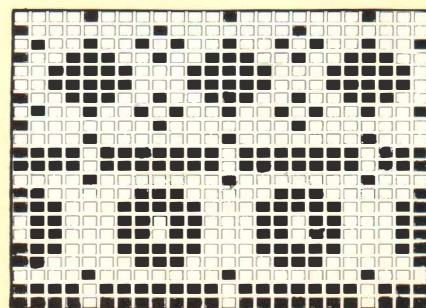
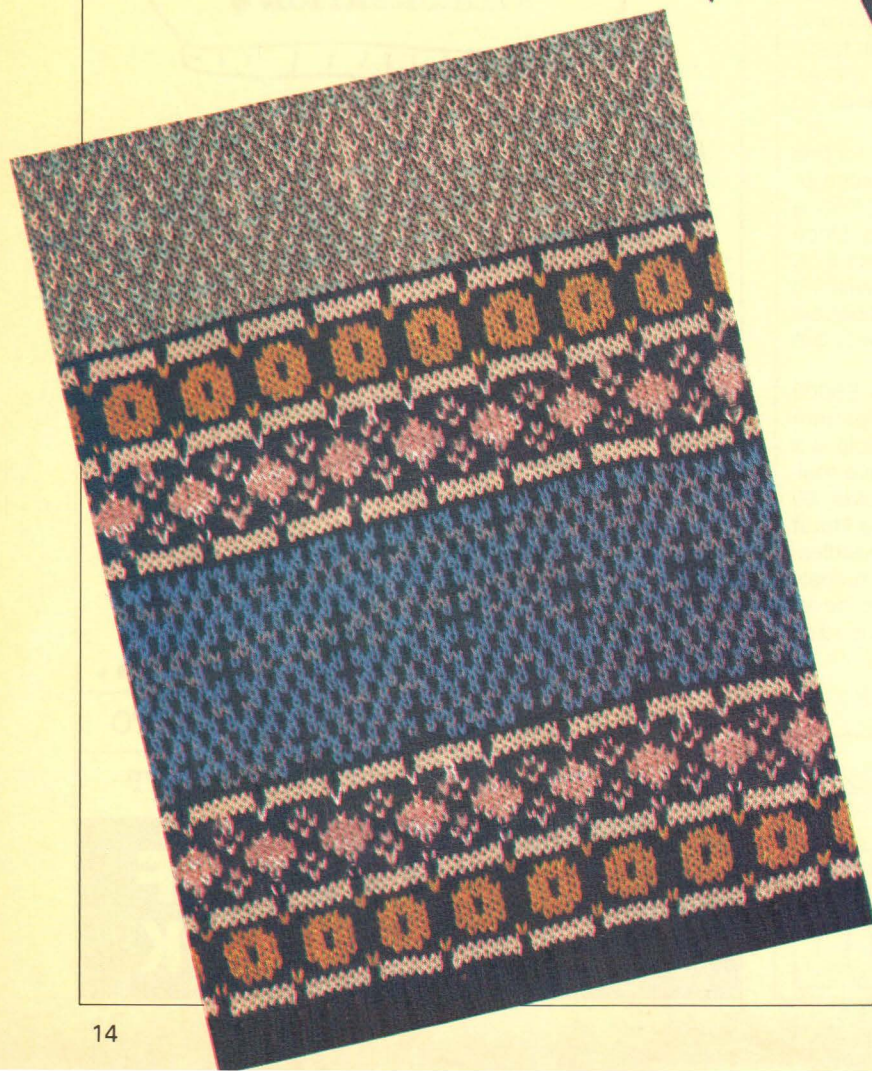
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BORDER PATTERN - 22 ROWS

INSPIRATIONS

THROUGH THE AGES

In my article last month, I featured 'tapestry' designs inspired by the rich crafts of the Middle Ages. This month I have taken the wonderful 'stained glass' work of the same period as my source, creating a design based on 'window' shapes, together with some small borders and all-over patterns which were often found in the 'background' of the decorative windows.

Iris Bishop

YARNS AND COLOURS

One of the most appealing features of stained glass windows is the rich tones and colours they contain. As the colour is often 'uneven' because of the nature of the glass, this is a good opportunity to blend several fine threads of different colour together, to obtain the desired yarn thickness and effect. I have used black as the background of the 'windows' pattern and a variety of two ply yarns used 'double-strand' (to produce a four ply weight), blending from one colour to another. Multi or random-dyed yarns are also very effective with these designs.

The small border designs can be knitted in any number of rich, bright colours, whereas for the 'glass' pattern, I prefer more subtle shades of grey and cream and so on.

WINDOW PATTERN

Knit welts and so on in black. Knit with black in feeder 1 and contrast colour or colours in feeder 2. If you are using several colours, or blending colours as illustrated, calculate your colour sequence to repeat every 80 rows, to coincide with the stitch pattern.

BORDER AND GLASS PATTERNS

To knit as sample illustrated, knit as follows:-
Knit welts in black.

Starting at row 1 of 'Borders' card, with black in feeder 1, use the following colours in feeder 2:-

Rows 1-2 = cream

Rows 3-10 = gold/yellow

Rows 11-12 = cream

Rows 13-22 = pink/red

Repeat rows 1-2. Knit 1 row plain black.

Starting at row 1 of 'Glass' card, knit 24 rows Fair Isle with black in feeder 1 and blue in feeder 2.

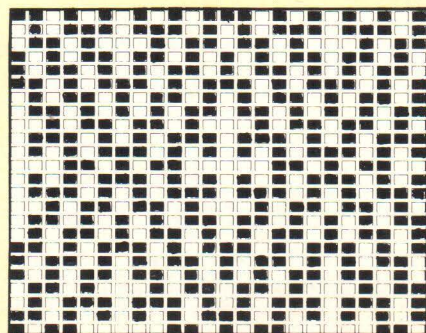
Knit 1 row plain black.

Starting at row 11 of 'Borders' card, knit to row 22, then rows 1-12.

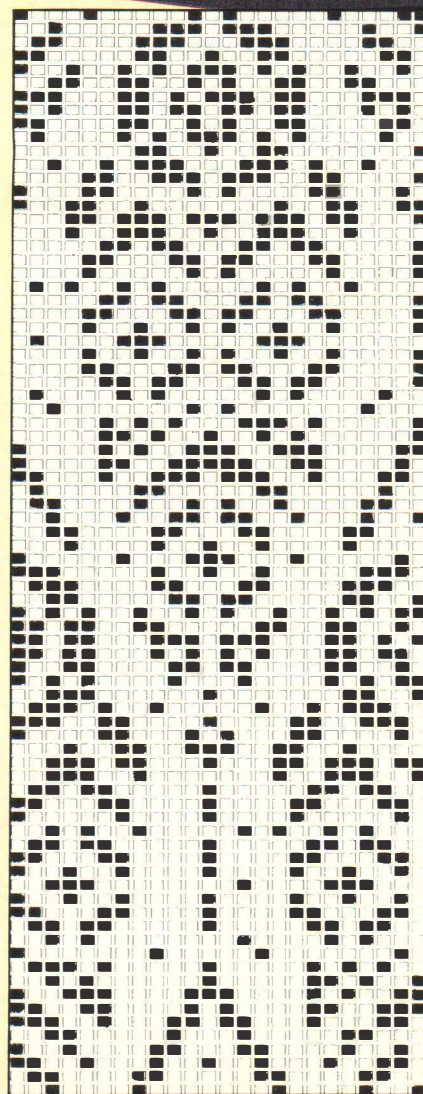
Knit 1 row plain black.

Continue in Fair Isle with 'Glass' card, using cream (or other pastel colour) in feeder 1 and grey in feeder 2.

Note: These designs work well on 'sideways knitted' garments, as illustrated.



GLASS PATTERN - 24 ROWS



WINDOW PATTERN - 80 ROWS

Nina Miklin's

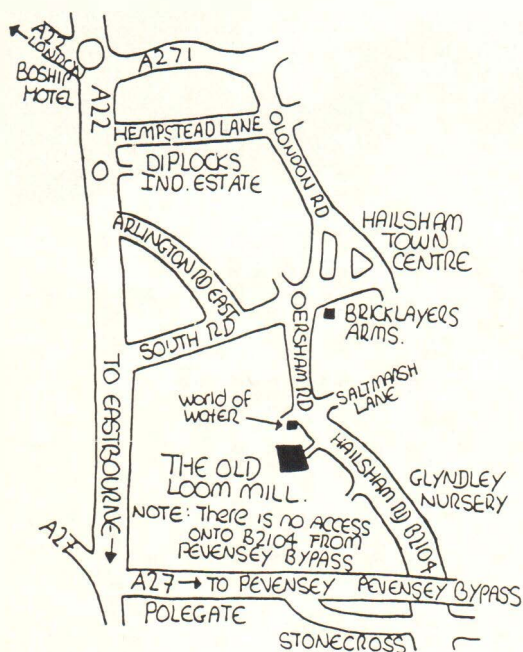
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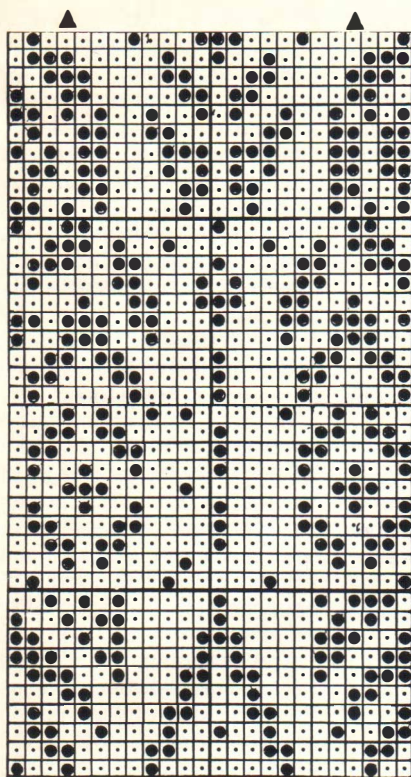
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Nina Miklin
Nina Miklin

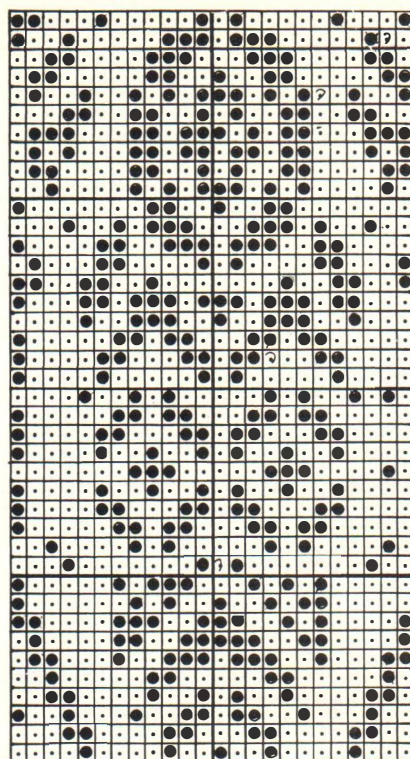
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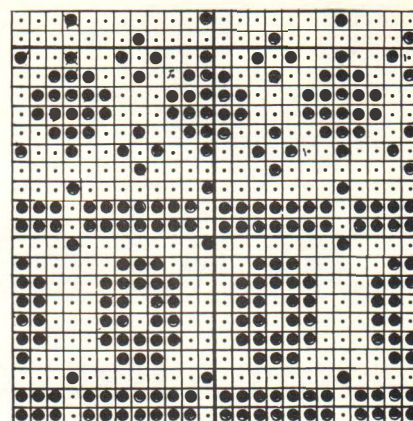
CARD A



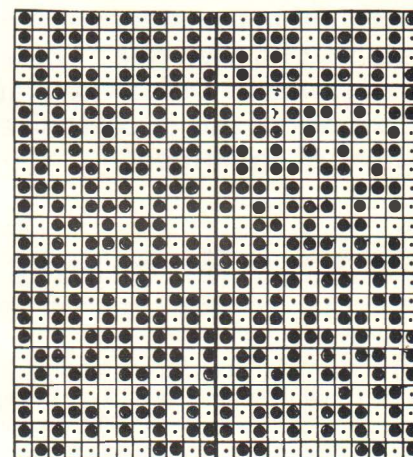
CARD B

WINDOW PATTERN – 80 ROWS

Join top of Card A to bottom of Card B for complete card



BORDER PATTERN – 22 ROWS



GLASS PATTERN – 24 ROWS

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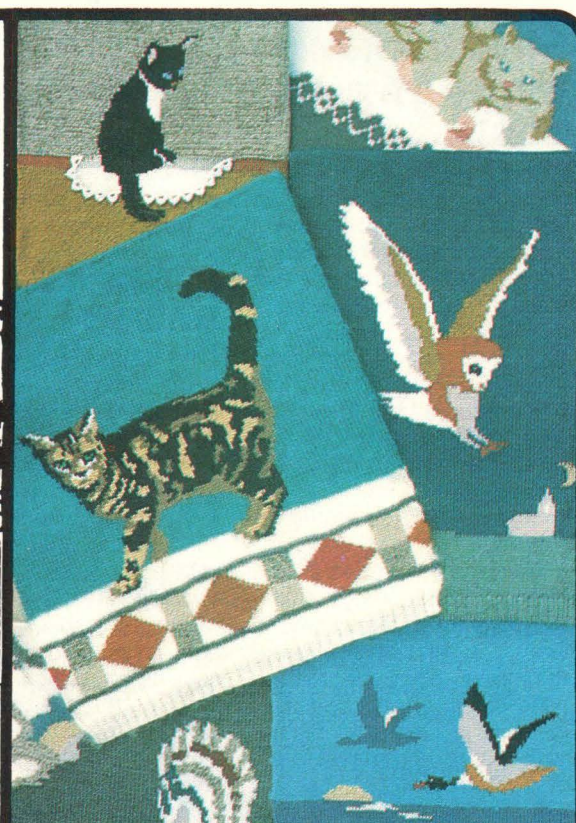
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IRIS BISHOP

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WHAT A USEFUL TOOL

Most knitters have a seven-pronged adjustable transfer tool. Are you one of the many who own one of these tools but rarely use it? Diane explains how to get the best out of this inexpensive but very useful piece of equipment.

Diane Bennett

The seven-pronged tool is often one of the first additional items that a knitter buys for their machine. Each of the seven prongs can be put out to working position or back into non-working position independently, making a large number of different combinations possible.

USING THE TOOL

With all the prongs in work it might be possible to pick up seven loops instead of a maximum of three when turning a hem. Thinking of the time that could be saved, many knitters try this – and do not succeed! The tool is heavier and wider than a normal transfer tool and it takes some time to learn to hold it and use it properly. Don't rush into using all the prongs – even an experienced knitter can only do that occasionally.

First, bring forward the three CENTRE prongs of the tool. Use these to pick up the loops the next time you are turning a hem or making bands on the single bed. This is exactly what you can do with the normal three-pronged transfer tool, but you will find that it does not feel the same because of the different size and weight of the tool.

Compare your seven-pronged tool with a normal transfer tool and you will find that the prongs are longer. For

this reason, some knitters find it easier not to have the prongs fully forward. To adjust the length, bring out the prongs that you want to use and hook them over the same number of needles in holding position on the machine. Push them in until they are correct, then tighten the screw. The needles on the machine will keep them in a straight line while the screw is tightened. This is also helpful when using some of these tools whose prongs do not seem to stay in a straight line.

HEMS AND BANDS

After using the tool with just three prongs for some time, try bringing out the centre five prongs. By using an odd number and placing them in the centre, you will find the tool is still balanced in your hand and it should now be fairly easy to use.

When making bands for a cardigan this will save a lot of time picking up. For a really neat finish which does not curl, knit the band as shown in Figure 1. Cast on with waste yarn and knit a few rows, then knit in the cord. Knit the band with main yarn one tension tighter than used for the garment. Then, using the five prongs of the tool, pick up the hem and knit one row at main tension.

Use the five prongs of the tool again when picking up the

garment edge. To hold the fabric at the right tension, first pick up the two ends of the piece – you may prefer to do this with an ordinary transfer tool. Now, with the fabric tensioned evenly, push the five prongs of the tool into the edge of the knitting. Using this method is likely to give a more even effect than using a tool with a smaller number of prongs, because the spaces between the prongs are always the same size.

When knitting with some types of yarn, especially fairly smooth four plys, it may even be possible to use all seven prongs when picking up. However, when knitting with finer yarns, this is not possible because the loops are too small to be picked up in such large blocks.

LACE AND PICOTS

If alternate prongs of the tool are put into work, hand transfer of alternate stitches for lace or a picot hem is much quicker than using a single tool, because four stitches can be transferred at a time. For this it is very important to ensure that the prongs are in a straight line and evenly positioned.

A row of lace holes made over alternate needles is very quick and easy to produce on a machine without a lace carriage. Use it to highlight bands of Fair Isle or another suitable stitch to add interest to a fabric.

For a picot hem, transfer alternate stitches on the middle row of a hem. To make the transfer of stitches easier, knit the row before transferring at a looser tension. Using about one tension looser than the main tension for the garment gives big loops which are easy to transfer. Knit one more row at this loose tension before turning back to the welt tension. Knitting the two rows on either side of the picot more loosely produces more pronounced points, as in Figure 2.

Before using a picot hem in a garment, always knit a sample. Hems do not always lie correctly. It may be necessary to knit an extra row on the first or second half of the hem. Examine the sample carefully to check that the hem is not pulled inwards or outwards. If it does not lie flat, decide which side of the hem needs the extra row and knit another sample.

SHAPINGS

The seven prong tool is most useful for a wide variety of shapings. Raglan, saddle shoulder and some set-in sleeve garments which are made commercially have fully fashioned shapings which are more pronounced than those usually knitted on domestic machines. This is because the decreases are made further from the edge of the knitting and a similar effect can be achieved using the tool.

Figure 3 shows a raglan decrease over every alternate row, made with six prongs of the tool in work. This places the decrease on the sixth needle from the edge of the knitting, giving a neat and pronounced effect on a plain garment.

The advantage of using a fully fashioned decrease is that the edge of the knitting remains straight. When the seam is joined, the result is neater than when the decrease is at the edge of the knitting. These decreases are usually made with the three-pronged tool, but moving them even further from the edge gives a very decorative seam.

When knitting raglan garments, the decreases usually occur over every alternate row. Knitting is constantly interrupted by the decrease rows. Spacing the decreases further apart speeds garment knitting considerably, which is particularly useful when knitting school jumpers. Use a minimum of five prongs of the tool and try a double decrease every four rows. Move the tool two stitches across, putting two stitches together on two needles and leaving two needles empty at each end. Not only is this quicker, but it also gives a bolder decrease as shown in Figure 4.

Figure 5 is a lacy decrease which is particularly useful for baby cardigans and summer garments. The lace holes can be threaded with ribbon or a cord for extra interest. Set the tool with five prongs in work, one prong not working and then one in work, like this:

|||||O|

While making the decreases, always have the five prongs towards the outside of the knitting. The decreases take place over every alternate row and the five prongs to the outside make the normal single decrease while the single prong makes an addi-

SHAPING WITH A
SIX-PRONG TOOL



FIGURE 3



FIGURE 1

HEMS AND BANDS

BORDER
DECREASE

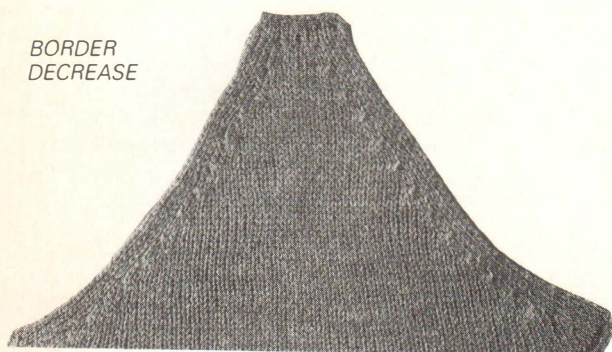


FIGURE 4

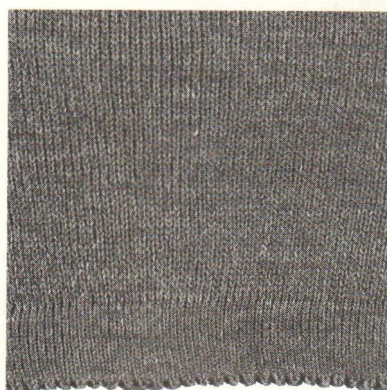


FIGURE 2

LACY
DECREASE



FIGURE 5

CABLE EFFECT
DECREASE



FIGURE 6

tional decrease which forms the decorative hole. This has a decrease on both sides of it, making it very bold and effective.

Don't be afraid to experiment, you may find something interesting and unusual. I am sure that the lovely cable effect decrease in Figure 6 was found by someone experimenting to see what could be done.

For this decrease, put three prongs forward, one back and then two forward like this:

||| O |||

Keep the three prongs always to the outside of the knitting. Watch this carefully, because it is very easy to make a mistake and have the tool the wrong way round. The decreases are again double and should be made every fourth row, so this is a very quick decrease. The only way to see how this one works is to try it, but as you will see it gives a lovely twisted lacy effect, which is certainly very unusual.

It is amazing how many different things are possible with such a simple tool. Why not get it out and try it again – you may be surprised how easy learning to use it can be – but remember, do it in stages!

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10 cm square = 35 sts and 61 rows.

NOTE

The back for the extra large size is knitted in two parts and then joined with mattress stitch at centre back. Follow instructions for Back but use separate back diagram.

FOR WELTS and CUFFS knit 18 rows of MT but put slide lever on the ribber of Brother machines on II for selvedge and the 18 rows of welt/cuff.

With Silver Reed or Knitmaster machines use P-carriage.

Nina Miklin has designed and written this pattern exclusively for Machine Knitting Monthly. For further information about the pattern and yarn used, or others in her range, please write direct to Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

RIGHT FRONT

Arrange over 112 [119, 127, 137] Ns for full needle rib, knit selvedge and welt. RC 000. K as per diagram to RC 220 [232, 244, 266] incorporating buttonholes over sts 6, 7, 8, 9, 10, 11 and 12 and over sts 37, 38, 39, 40, 41, 42 and 43 from left side of knitting at the RC shown.

SHAPE ARMHOLE

Cast off 2 [3, 3, 3] sts. K 2 rows and cast off 2 sts 4 [4, 6, 7] times. K 2 rows and dec 1 st 4 [4, 2, 4] times. K 4 rows and dec 1 st twice. K 6 rows and dec 1 st 2 [2, 2, 3] times.

For [medium, large]

K 10 rows and dec 1 st [once, twice].

For all sizes

At RC 375 [387, 405, 427].

SHAPE SHOULDER

Put 5 [8, 6, 9] sts on hold and K 2 rows. Put 5 [5, 6, 6] sts on hold and K 2 rows five times.

PREPARE FOR POCKET OF LEFT FRONT

Lining: E-wrap cast on over 39 sts. K 47 rows in st st at MT+2, put on to WY.

Top of Pocket: Arrange for full needle rib over 39 sts on each bed. K 18 rows as for welts

and cuffs. Transfer sts to MB. K 1 row at MT+2. Put on to WY.

LEFT FRONT

Knit as for right front but reverse shaping, omit buttonholes and incorporate pocket at RC 261 [269, 282, 300]:

Count 15 [17, 19, 21] from centre front edge and transfer 39 sts to ribber. Replace 'Top of Pocket' over the 39 Ns on MB, (lowering ribber a little to do so).

Transfer the 39 sts from ribber on to the 39 Ns on MB. Knit by hand over the 39 sts one fairly tight row and one loose row (push Ns back between position 'A' and 'B'). Cast off the 39 sts with a latch tool. Replace the 39 sts of Lining on to MB with purl side facing. K 1 row across all Ns. Arrange for full needle rib over the 39 sts by picking up the loop of the sts on MB and placing them on to empty ribber Ns. Cont as for right front.

BACK

Knit welt. Cont as per diagrams.

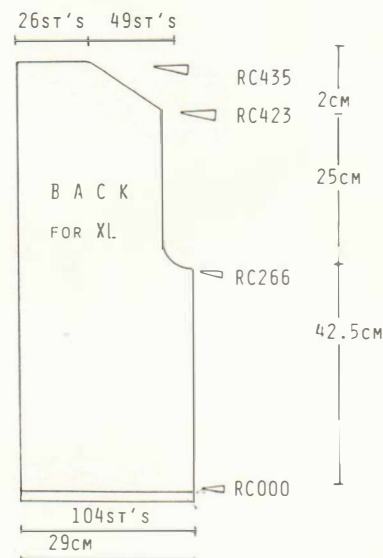
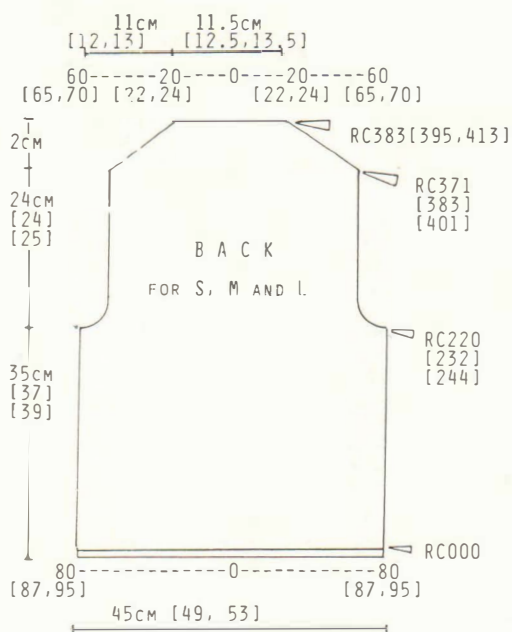
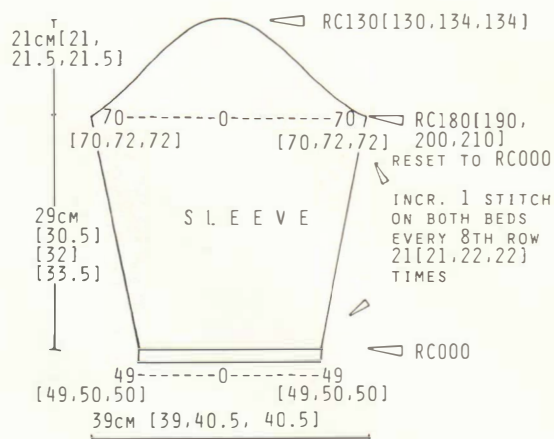
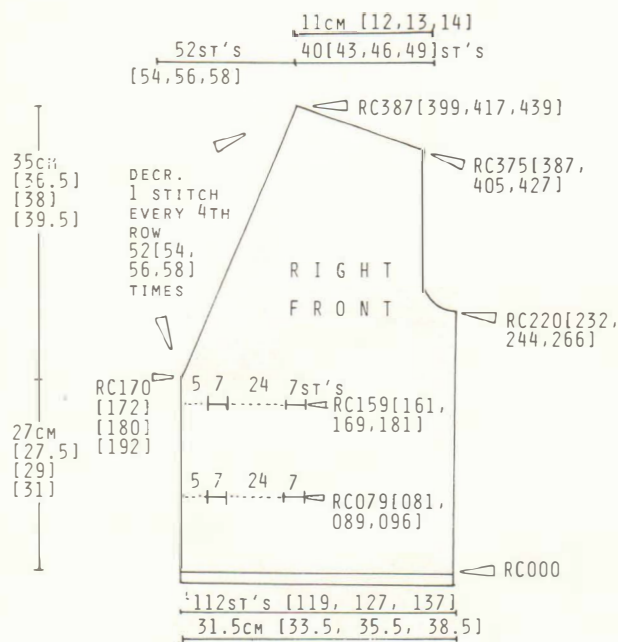
SHAPE ARMHOLE AND SHOULDER as for front.

At RC 387 [399, 417, 435], put centre back neck sts on to WY.

2/3/4



Nina Miklin



SLEEVES

Knit cuff and cont as per diagram to RC 180 [190, 200, 210]. Reset to RC 000 and shape top of sleeve: Cast off 2 sts at beg of next 2 rows and K 1 row dec 1 st. Cont shaping on both sides of knitting as follows:

K 3 rows and dec 1 st 20 times.

K 5 rows and dec 1 st 4 times.

K 3 rows and dec 1 st 8 [8, 7, 7] times.

K 2 rows and dec 1 st 5 [5, 8, 8] times.

From RC 118 [118, 119, 119], cast off at the beg of each row as follows:

2 sts 3 [3, 2, 2] times. 3 sts once. 5 [5, 4, 4] sts 2 [2, 3, 3] times.

At RC 130 [130, 134, 134], cast off rem 22 sts.

FRONT TRIMMING

Knitted with 4 strands, hence wind off approx 10g of MY (already double). With WY, cast on 178 [183, 190, 200] sts. With 4 strands of MY, K 8

rows at MT+4. Pick up first row, K 1 row at MT+4. Pick up front of garment evenly, K 1 row at MT+4 and 1 row by hand, pushing the Ns back between position 'A' and 'B'. Cast off with a latch tool.

BACK NECK TRIMMING

Cast on with WY 40 [44, 48, 52] sts. Knit as for front trimming. Pick up back neck. Finish as for front trimming.

MAKING UP

Steam iron all parts. Finish buttonholes, sew pocket lining to inside of front. Sew top of pocket on each side to right side of front. Join shoulder seam and trimming. Put in sleeves. Sew underarm and side seams.

CARE INSTRUCTIONS

Lukewarm hand wash or dry cleaning.

3 FULL NEEDLE RIB SKIRT IN ROMA

YARN

350g cone ROMA Col 37, used double throughout.

SIZES

Small (medium, large, extra large).
83-85 [88-92, 96-100, 102-108] cm.

MACHINES

Standard gauge machines with ribber.

MAIN TENSION

Full needle rib approx T 0·0 on Brother 910.
10 cm square = 36 sts and 62 rows.

NOTE

The side knitted on the ribber is the right side.

Nina Miklin has designed and written this pattern exclusively for Machine Knitting Monthly. For further information about the pattern and yarn used, or others in her range, please write direct to Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

FRONT

Arrange over 146 [158, 170, 184] Ns for full needle rib. Knit selvedge at minimum T. RC 000. K in MT as per diagram to RC 298 [320, 342, 364].

KNIT WAISTBAND

Transfer sts to MB. RC 000. T 3, K to RC 020, dec 1 st on both sides of knitting every alt row from RC 002 nine times. K to RC 040, inc 1 st every alt row on both sides of knitting nine times. Pick up first row of st st or last row of ribbing, K 1 row at T 3 and 1 row at max. T. Cast off with a latch tool.

If you prefer you can knit the first row of st st with the nylon cord, but it is not difficult to pick up the sts without it.

RIGHT BACK PANEL

Arrange over 73 [79, 85, 92] Ns for full needle rib. Knit selvedge at minimum T. RC 000. In MT, K as per diagram to RC 298 [320, 342, 364]. Knit

waistband as for front but inc/dec on left side only.

LEFT BACK PANEL

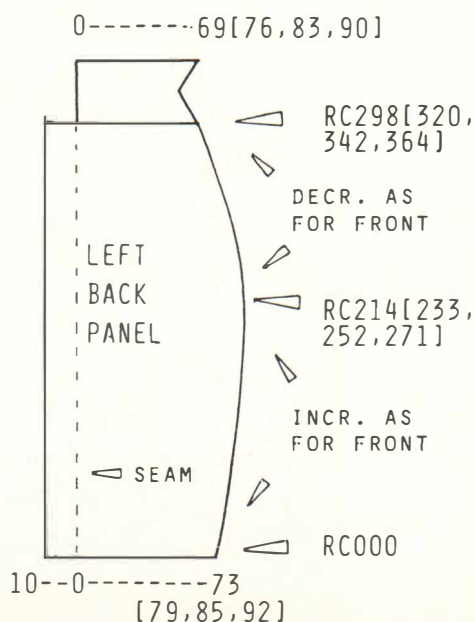
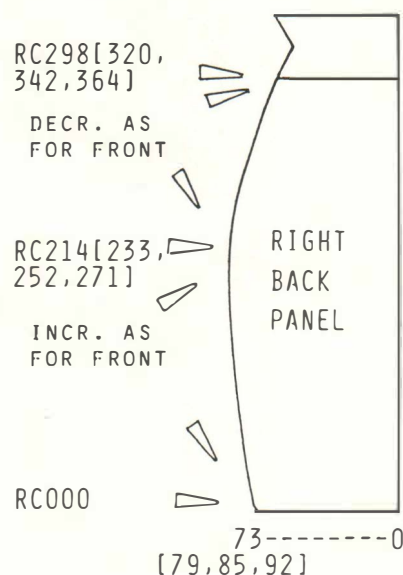
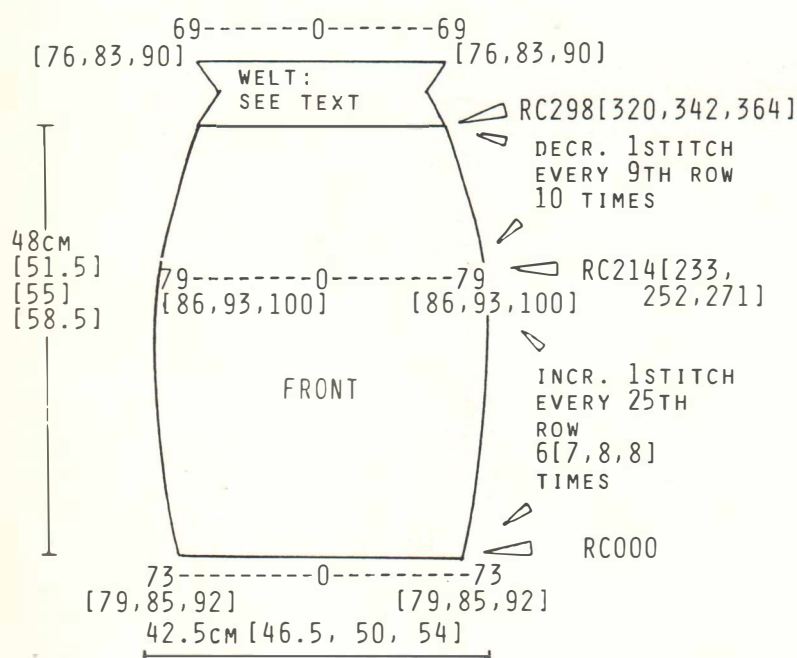
Arrange over 83 [89, 95, 102] Ns for full needle rib. Knit selvedge at minimum T. RC 000. In MT, K as per diagram to RC 298 [320, 342, 364]. Transfer sts to MB. Cast off 10 sts on left of knitting. Knit welt as for front but dec/inc on right side only.

MAKING UP

Steam iron all parts. Join side seams and waistband with mattress stitch. Join centre back seam with slip st, placing right panel on top of the left panel along 'seam', leaving 12 cm from lower edge open for pleat. Insert 1 inch wide elastic. Join waistband at centre back.

CARE INSTRUCTIONS

Lukewarm hand wash.



4



4 STRIPED JUMPER IN MILAN AND ROMA

YARN

150g cone ROMA Col 37 used double throughout and 200g cone MILAN Col 39 (this colour is not shown on the general shade card – it is similar to colour 17 but a bit duller and therefore a better blend with the grey).

SIZES

Small (medium, large, extra large).
76-82 [86-92, 96-100, 102-106] cm.

MACHINES

Standard gauge machines with 4 stitch pattern-repeat facility, i.e. 24/40 stitch punchcard and electronic machines.

MAIN TENSION

Approximately T5 on Brother 910.
10 cm square = 38 rows and 36 sts.

NOTE

For welts and cuff : Put slide lever on ribber on II with Brother machines and use P-carriage with Silver Reed or Knitmaster for whole rib.

The welts and cuffs are knitted in 2x1 rib with one strand of MILAN.

Nina Miklin has designed and written this pattern exclusively for Machine Knitting Monthly. For further information about the pattern and yarn used, or others in her range, please write direct to Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

Nina
Miklin

BACK

Arrange over 176 [184, 192, 200] Ns for 2x1 rib. Knit welt. Transfer sts to MB. RC 000. K as per diagram to RC 188 [196, 208, 218]. Put all sts on left of 'O' on hold. Cont on right side to RC 200 [208, 220, 228].

SHAPE SHOULDER

Put 5 [8, 6, 9] sts on hold. K 2 rows and put 5 [5, 6, 6] sts on hold five times from RC 206 [214, 226, 236] but AT THE SAME TIME,

SHAPE BACK NECK

Put 10 [10, 11, 11] sts at centre on hold. K 2 rows and put 7 sts on hold twice. At RC 212 [220, 232, 240] put shoulder sts on to WY. K 1 row at MT+5 over back neck sts.

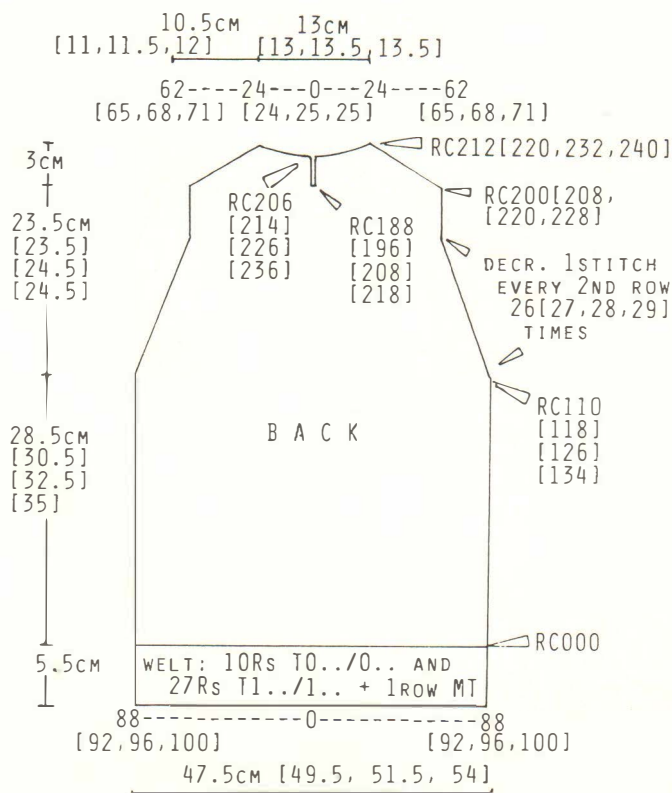
Cast off with a latch tool. Knit left side from RC 188 [196, 208, 218], reversing shaping.

FRONT

Knit as per diagram to RC 184 [192, 204, 212].

SHAPE FRONT NECK

Put all sts on left plus 10 sts on right of 'O' on hold. K 2 rows and put 5 sts on hold. K 2 rows and put 3 sts on hold. K 2 rows and put 2 sts on hold. K 2 rows and cast off 1 st 4 [4, 5, 5] times. Cont to RC 214 [222, 234, 242]. Put shoulder sts on to WY. Repeat neckline shaping on left side, K 1 row MT+5 over centre sts on hold. Cast off with a latch tool.



TO JOIN SHOULDERS

Replace shoulder sts, with right sides of garment together. Knit 1 row MT+5. Cast off with a latch tool.

SLEEVES

Knit as per diagram to RC 130 [138, 146, 154]. Reset RC to 000.

SHAPE TOP OF SLEEVE

Cast off 3 sts at the beg of next 2 rows and K 1 row.

Cast off 2 sts at the beg of next 2 rows and K 1 row three times.

Cast off 2 sts at the beg of next 2 rows.

Dec 1 st every row and every alt row (ie, 2 sts over 3 rows. RC 010 - 66 [66, 68, 68] sts each side of '0' [13, 14, 14] times.

RC 047 - 41 [41, 43, 43] sts each side of '0'. K 1 row dec 1 st each side of '0'. K 2 rows and put 2 sts on hold every row on opposite side of carriage 5 [5, 4, 4] times on each side. Put 3 sts on hold every row on opposite side of carriage 2 [2, 3, 3] times on each side. Put 4 sts on hold every row on opposite side of car-

riage 1 [1, 2, 2] times on each side. Put 5 sts on hold every row on opposite side of carriage 2 [2, 1, 1] times.

At RC 070 [070, 073, 073] cut yarn and K 1 row at MT+5 over all Ns on hold. Cast off with a latch tool.

Fold and join ends of collar, sew collar to neckline, crochet 4 buttonhole loops along back opening and half collar, sew on buttons, fold collar once more.

COLLAR

E-wrap cast on over 100 Ns.

Knit in Fair Isle patt 150 [150, 155, 155] rows in MT. K 1 row at MT+5. Cast off with a latch tool.

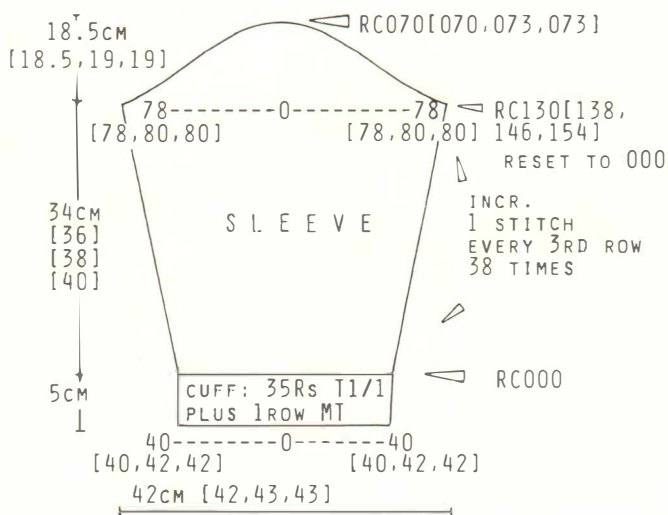
Steam iron collar.

MAKING UP

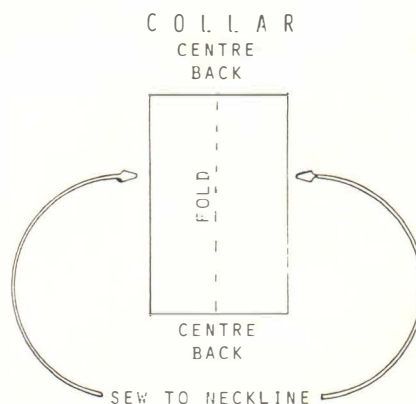
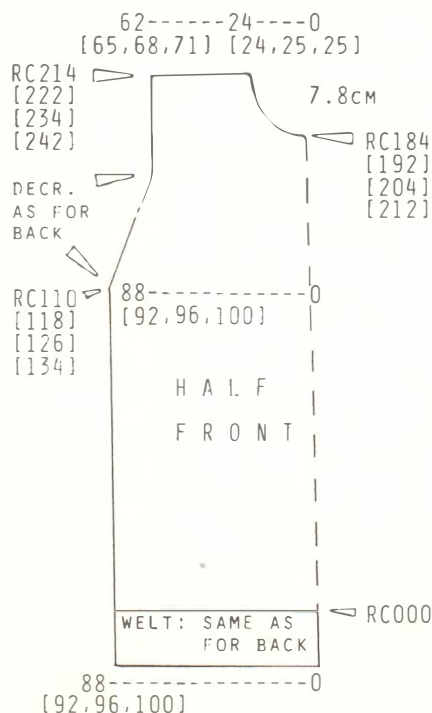
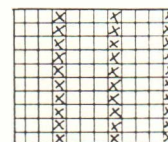
Steam iron all parts. Put in sleeves. Sew underarm and side seams.

CARE INSTRUCTIONS

Lukewarm hand wash.



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DEAR ANNE...

Dear Anne,

A tip to help you punch out cards from diagrams – turn your picture upside down, turn your card upside down and start punching from the top downwards. You don't cover what you have done so it's easy to keep your place. I also use this method for doing intarsia. Turn your picture upside down and start working from the top downwards. You can always see where you have been.



Your knitted picture will come up the right way and also face the same way as your diagram!

Yours sincerely,
Mrs Alison Lee
Fiskerton, Lincoln

Thanks for the tips Alison. We have covered the point about intarsia before, so readers with a set of back issues might like to turn to Creative Intarsia, page 52 of the February 1992 issue, where Terry Armitstead explains how he discovered this trick.

Dear Anne,

May I comment on Hazel Duignan's instructions for the 'Passap method' neckband in the November issue of MKM?

I have found this a marvelous way of finishing a neckline because, not only does it look very professional, but it is also very elastic and stays that way through years of wearing and washing. Using it, I have found it possible to make neckbands stretchy enough to fit easily over the heads of all but the very smallest of my grandchildren, which means no fiddly button openings for the knitter (me) and no fiddly buttons for their mothers to deal with on impatient and wriggling children.

When I first learnt to do it, however, I did have one problem. I found it difficult to do the operation where the front stitches are transferred to the back bed needles (section 3, column 4 on the first page of

the article). I was desperately shifting the transfer needle from one hand to the other, pulling stitches off the front needles and generally having to sew in dropped stitches later, when the garment was removed from the machine.

Eventually I sat in front of the machine thinking how much easier it would be if I was left-handed, when suddenly the penny dropped – all I had to do was to rack the back bed one whole turn to the left and, hey presto, all the needles lay in a right-handed position. Now I can do the operation in a fraction of the time, using the transfer needle with my right hand, leaving my left hand to control the waiting front needles and no dropped stitches.

By the way, could you please find room for occasional photographs of your regular contributors? It would be so nice to see what they look like. And also, PLEASE let us know how to pronounce some of their names. It is impossible to say to a friend – 'Have you read Hazel Duignan's article' – when one has absolutely not idea how to say it!

Thank you for such a fascinating magazine. Like many of your readers, I do wish it would come out every week.

Yours sincerely,
Mrs Enid Walker
Spilsby, Lincolnshire

Perhaps this is the time to ask all contributors to send in a snap of their 'best side' but I'll reserve judgement on printing them!

However, I can help with pronunciation. Ignore the 'u' in Hazel's name and it has a long 'i', so one says Di (short for Diana)g-nan.

Dear Anne,

I bought a ribber for my knitting machine just a few months before Ann Kite's excellent 'Teach-In' articles on using the ribber began in *Machine Knitting Monthly*. I read about this method of neatening the cast-on edge in 'An Illustrated Handbook of Machine Knitting' by Janet Nabney and as a beginner,

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found it easy to do.

You need a cast-on or ravel cord.

1) Knit the zig-zag row. Insert the comb but do not hang the weights.

2) Before going on to knit the circular rows lay the cast-on cord on the zig-zag.

3) Holding down the ends of the cast-on cord in your left hand to keep it in place, knit three circular rows. (The cord must lie on the zig-zag and not be knitted on to the needles.)
4) Hang the ribber weights and continue knitting.

The cord will be enclosed in the cast-on and after removing the comb and knitting from the machine grasp both ends of the cord and pull firmly. This pulls the loops and neatens the cast-on edge.

I usually steam the edge before pulling the cord out completely.

My problem is deciding what tension to use to achieve the kind of welt I want. I have decided that I must knit a sample rib each time until I have more experience with different yarns. I followed a pattern for 2x2 rib (2x1 needle arrangement) and was disappointed with the result. The welt was not 'elastic' enough for my taste. I must confess that I was not using the brand of yarn recommended for the pattern!

I look forward to reading more of Ann Kite's articles. *Machine Knitting Monthly* has been so helpful to me since I started knitting nearly 2 years ago.

Yours sincerely,
Mrs Janet Mew
Basildon, Essex

Dear Anne,

I simply had to write and tell you of the wonderful 'wangle' I have worked out for making the Brother double bed colour changer do most of the work of a single bed changer as well! (On standard gauge only – sorry chunkies!) Knitmaster and Silver Reed owners, with their versatile dual purpose YC6 can smile smugly and move on to the next letter.

Of course, as most people will probably know, you can use the double bed changer for single bed multi-colour tuck and slip stitch as well as for ordinary stocking stitch stripes, by leaving the ribber weights on and using the ribber carriage instead of

changing over to the single bed sinker plate. I find it well worth doing this, especially since most garments start off with a ribbed welt, so the ribber carriage is already set up. You do have to take extra care, especially with tuck stitch, to make sure the work is knitting off correctly, but with a pattern that changes colour every two rows it is still a great boon to have the changes automated.

However, the problem comes when knitting multi-colour Fair Isle because then, of course, you do need the sinker plate with the two yarn feeders. The colour changer manual warns you not to use the sinker plate with the colour changer attached, since they will clash. But I discovered that **if you move the colour changer head to the position for a chunky machine, that provides enough extra clearance to make it quite safe.** (Refer to the manual for this – you can easily do it with the changer in place on the machine.)

So what, you say? It still won't change the colours in the sinker plate for you. Well, that's true, but the point is that, as well as saving you from having to dismantle the changer after knitting a striped rib, for example, it also means that you can use it to help you manage the manual colour changes. It keeps all the colours in 'untangled' order and releases the one you need with just the press of a button.

The only thing to watch for is that, if you are knitting from the right of the bed, you need to hold down the spare yarns under the changer to stop them tangling with the carriage for the first few rows after a change. Also, make sure you switch the changer back to the standard gauge position before doing any double bed work.

In fact, this trick makes the manual changes so easy that, with a bit of practice, you may well decide (as I did) that you don't need a single bed changer at all. If that's not a good excuse for going out and spending the money you've 'saved' on some more lovely yarn, I don't know what is! Happy knitting.

Yours sincerely,
Karen Spray
Princes Risborough,
Buckinghamshire

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N/S

MASTERCLASS

APRIL

Spring is coming! In spite of April showers, at this time of year all knitters want to knit something new, whether it's frisking lambs, Easter bunnies or flowers, flowers and still more flowers.

Mary Dowse

Whatever the fashion, somehow at this season one HAS to knit flowers and what fun they are too, whether they are minute modest violets, delicate snowdrops, ethereal cherry blossom, tiny iris and narcissus or great big brash and brilliant tulips. Truly the season offers something for everyone, whether your taste runs to the delicate and dainty or the bright and flamboyant.

Almost every knitter has a store of punchcards or mylar sheets of flower patterns, naturalistic, abstract or just plain fantastic, so look at your patterns, look at your yarns and try some simple Fair Isle or double jacquard flowery knits.

Sweaters are always fun, either covered with flowers or discreetly bordered, with quiet rows of pansies or flamboyant roses. Cardigans and skirts also make very wearable flowery separates to team with plain garments and have you considered the possibility of a flowering Fair Isle coat? It could, of course, be double jacquard, but I would like to make a floral Fair Isle coat for spring and summer, whether in wool or in synthetic yarns for warmer days. The very simplest shape would lend itself beautifully to a really luscious go-over-everything coat. A sleeveless one would be fun too for just that extra bit of warmth and decoration.

Alternatively, why not knit a flowery tabard to add a fresh new look to your dresses or sweaters and skirts or pants? It only needs just two straight pieces of flowery knitting, sewn together at the shoulders and caught at the waist or hanging free. This is great fun to wear and lovely and easy to knit as you can concentrate on

the stitch patterns without having to worry over complicated shaping. Simply turn in hems around the edges or bind them; moreover a very neat waistcoat, with a small discreet pattern, could make a very 'gentlemanly' garment.

When you feel that you have exhausted your flowery Fair Isle, why not try some three-dimensional buds and flowers by knitting them on after you have knitted your garment? This is a technique which lends itself beautifully

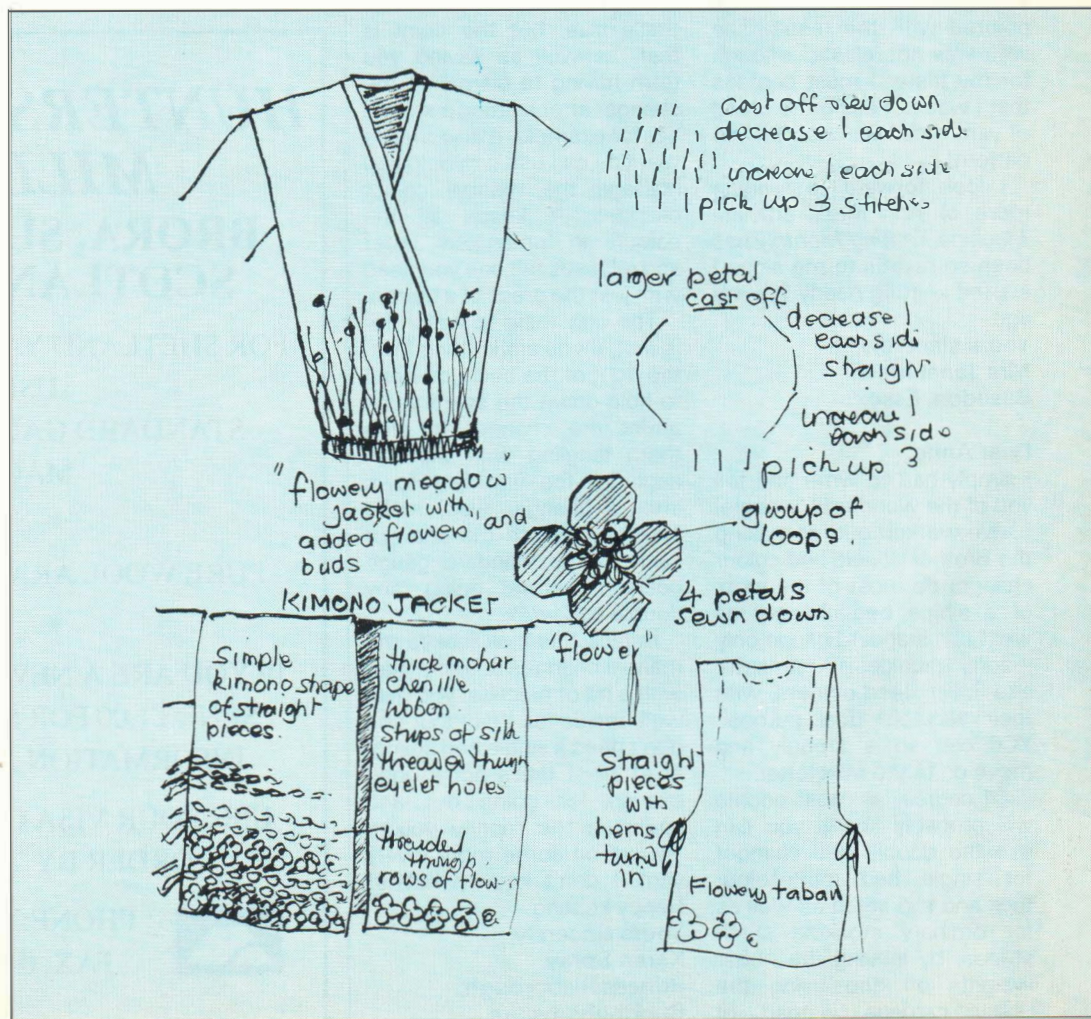
to spring and summer knitting and which can be as quiet or as flamboyant as you choose to make it. I particularly like the idea of a 'flowery meadow' using a punchcard or mylar sheet for a simple streaky, grass pattern and adding little buds and flowers by knitting them on afterwards.

This technique is very simple. To make a bud or tiny flower, pick up two or three stitches with your transfer tool, knit a row, increase one stitch each side for two or three rows, decrease a stitch each side for two or three rows, cast off and sew the cast off stitches to your background, either flat or as a little 'loop'. These can make little 'violets' nestling at the base of your grass or cowslips, harebells, poppies or what you will at the top of your grass pattern. They take very little yarn and you can change the colour as often as you like. You can also make larger petals and

flowers in the same way and for large flowers you can sew neatly all round each petal. I once had a very beloved black sweater with an enormous rose-like flower in different shades of red made in this way.

You could also add a 'stamen' centre by picking up two or three stitches and knitting a 'loop' to give a three-dimensional centre to your flower, or make a bunch of really lavish loops as a complete decoration. The possibilities are tremendous, from one simple flower to a glorious big bouquet. It's a wonderful way to decorate your knitting and you can pick it up and make another flower whenever you wish as your machine remains free for other knitting in between flowers.

A flowery meadow would look lovely at the hem of a cardigan, sweater or skirt and a big group of flowers would look splendid on the front, back or shoulder (great on shoulders). If you don't always want to knit your flowers you can achieve a super effect by knotting on a little scrap of brilliantly coloured fabric (silk is really delicious for this) or a



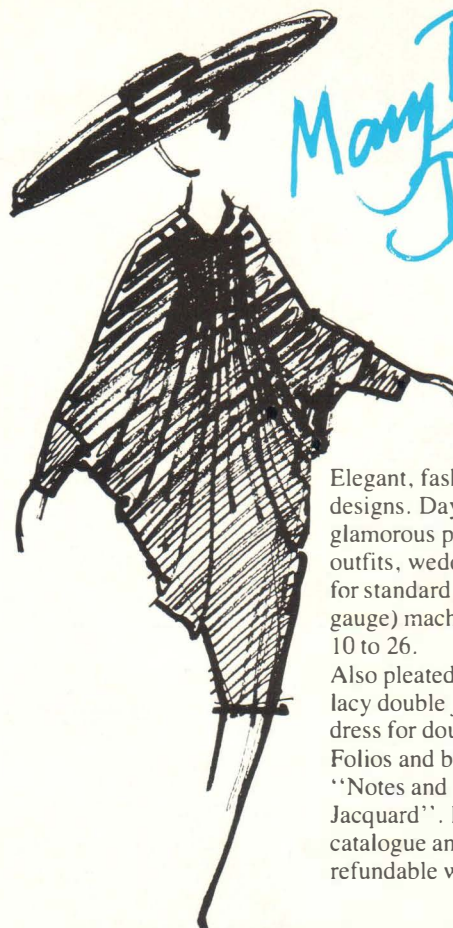
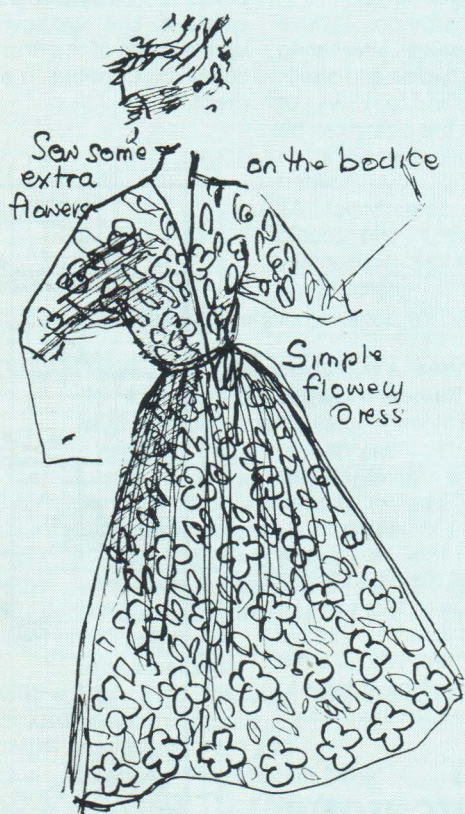
tiny end of ribbon. Don't necessarily confine yourself to a border pattern. A leafy, all-over design (Iris Bishop and Angie Gibbon both have some lovely leaves) with the occasional flash of colour looks beautiful and don't forget you can knit or knot berries too.

You can use tiny tidy knots or bigger ones with ends showing, raw edges and all, depending on your knitting and your personal taste.

I very much want to combine the techniques of Fair Isle with knotting and threading to make a really extravagant spectacular jacket, by knitting first a row of flowers, then one or more rows of 'eyelets', either using the lace carriage or by hand transfer and then threading various 'goodies' through the eyelets. Some would be strips of silk, some would be from my collection of yarns. I'm sure that you will have some of these - that ball of enormously thick chenille, that very knobbly multi-coloured slub yarn, that wonderfully hairy thread - bought on impulse and never used because they simply WON'T go through the machine and even the chunkiest machine cringes at the sight of them!

Again, you don't necessarily have to thread them through while your knitting is on the machine. A simple kimono-type jacket would be an exquisite garment, an amazing present for yourself or someone special.

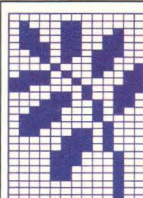
Perhaps I might forget the flower patterns and keep to the weaving technique. There is a limit to the thickness of thread that will knit-in on a machine but combining some thicker threads by threading them through can achieve some wonderful tweedy effects. If you have a special weaving mast you have probably already found out that some yarns work very well but that mohair doesn't like this very much, so if you do want to knit mohair as your woven-in background, do as Ann Durkan always does for her lovely mohair coats and hand feed it in the old-fashioned way. You soon become very quick at doing this and it does make a lovely fabric, beautiful in bright flowery colours combined with mossy greens and browns. When you have a little extra time to spare, treat yourself and try one.



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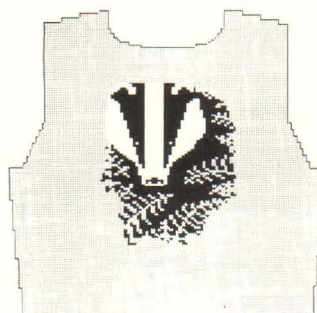
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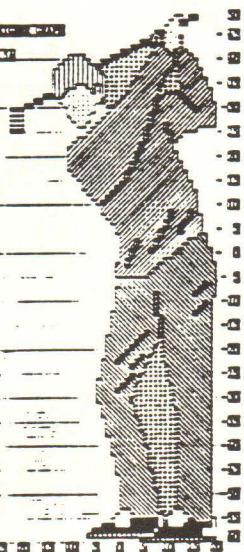
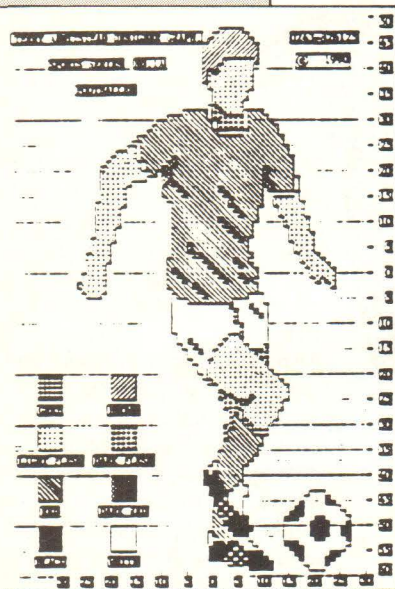
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Terry Armitstead

DESIGNS

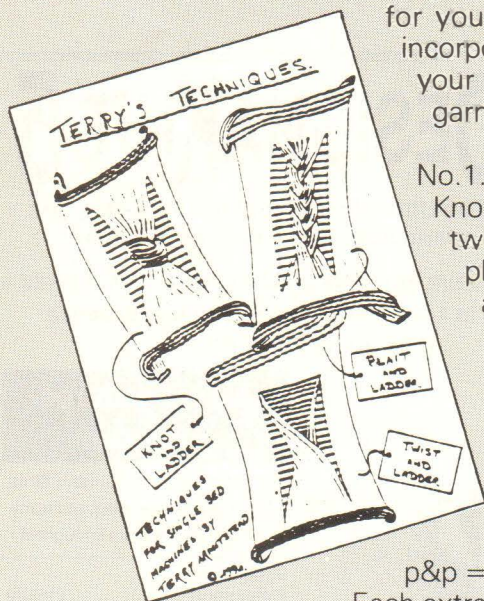
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CREATIVE INTARSIA

CABLE-AND-SHELL

For this design, I have used intarsia cables with an intarsia shell motif which can be combined in many different ways. I have chosen a four-coloured cable in which you follow the colour chart at the same time as following the stitch manipulation chart.

Terry Armitstead

You will soon see that as one colour block moves to a different position, the stitches also move to that position. In between the cables is a motif of a shell. The number of stitches between the shell and cable is up to you. They can be close together, giving you more blocks of cables across the garment, or further apart, giving you fewer.

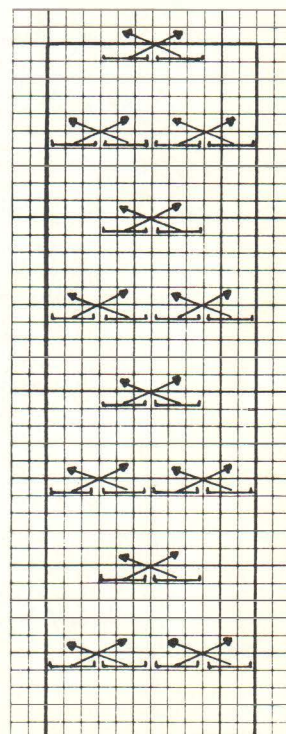
In the illustration, I have suggested using alternating blocks of cables-and-shells divided by double rows of piping. Again the piping can be small or large, depending on the number of rows knitted (see piping instructions). As an alternative, you could divide the blocks horizontally either by just knitting coloured stripes or by a few rows of 1x1 lace.

If you prefer, the cables could be knitted continuously up the garment with the shells repeated at intervals in between, or even with blocks of cables-and-shells placed at random over the garment.

A border made up of one repeat of the cable-and-shell design, ending in two rows of piping, could also be effective for those knitters who like the design but don't have time to knit the all-over version.

piping, the fewer the rows, the thinner the piping. Also, as I have used four colours throughout the garment, I have included two colours in each piping.

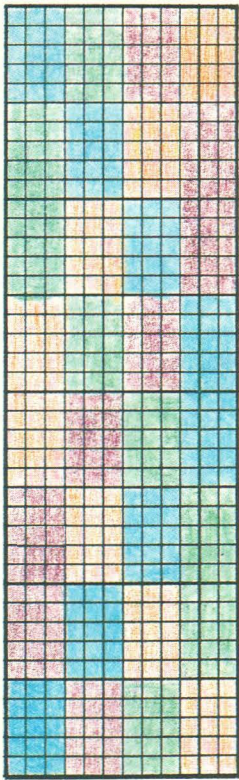
With colour 1, knit two rows. With colour 2, knit two rows. Pick up the loops of the first row of colour 1 to form a small hem (piping). With colour 3, knit two rows. With colour 4, knit two rows. Pick up the loops of the first row of colour 3. Continue main garment.



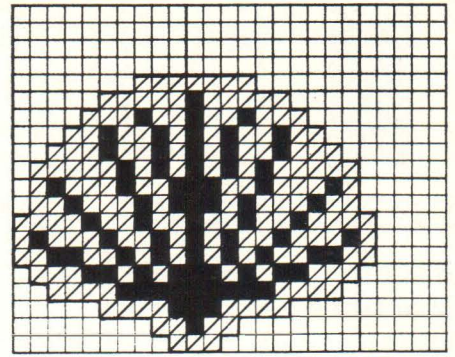
Cable Chart

PIPING INSTRUCTIONS

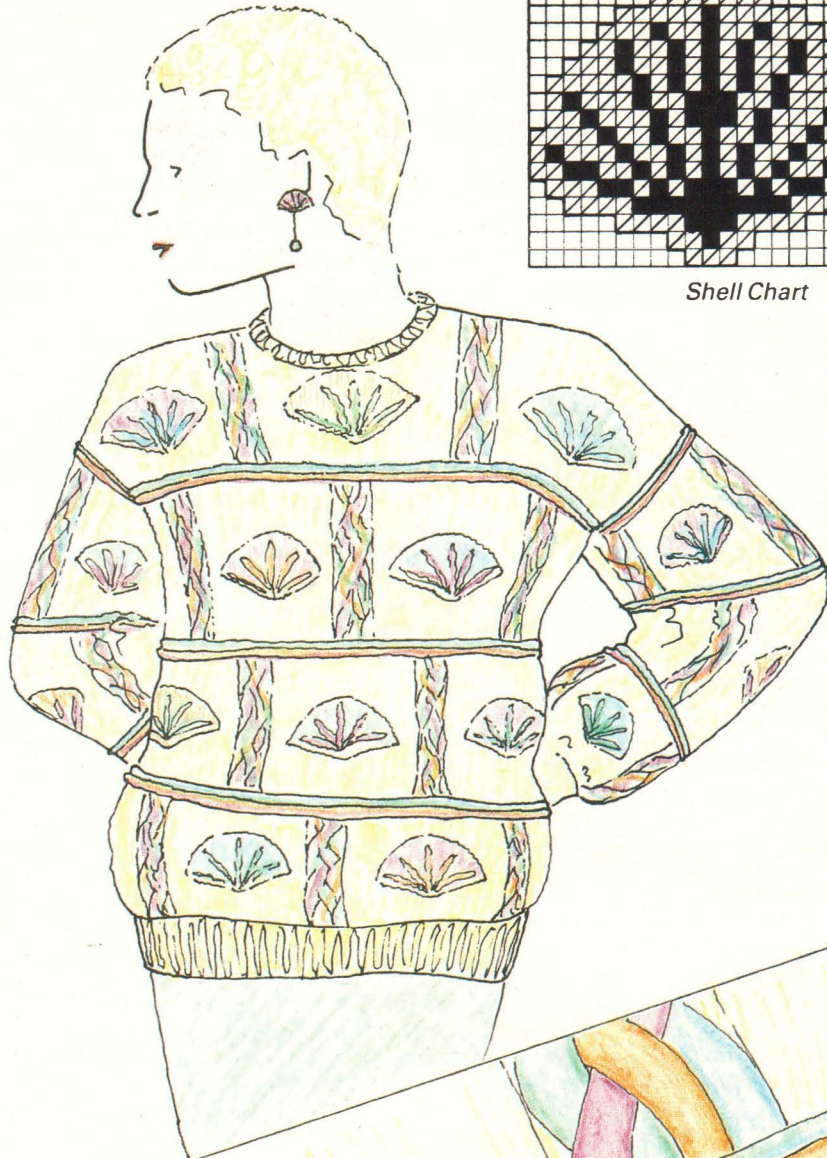
Here, the number of rows stated are only a suggestion. The more rows, the fatter the



Cable Chart



Shell Chart



TEACH-IN

THE RIBBER - PART 7

Last month I wrote about English and Fisherman's ribs. We saw that they are both non-selective directional tuck stitches. Now I want to explore how both can be varied by racking.

Ann Kite

For English rib, one bed tucks one way and knits the other, while the other bed knits both ways. On most machines it can be either the main bed or the ribber that tucks (Figures 6 and 7). For Fisherman's rib each carriage tucks one way and knits the other and one must tuck while the other knits (Figure 8).

Both English and Fisherman's ribs can be varied by **racking**, when interesting and sometimes surprising fabrics are produced. Racked English and Fisherman's ribs are also more stable - that is, less likely to stretch - than the basic unracked versions and so in some ways are easier to make into garments.

Racking involves moving the ribber sideways relative to the main bed. This pulls the stitches sideways and alters the order in which the needles on each bed are knitted. In Figures 1a and 1b I've labelled the needles and in Figure 1a, knitting from the right, the needles are knitted in the order A-B-C-D-E-F-G-H. Figure 1b shows the position of the needles after racking the ribber one pitch to the right. Now, knitting from the right, the needles are knitted in the order B-A-D-C-F-E-H-G.

This definition of racking as **changing the order in which the needles are knitted** is important to grasp, as with some needle arrangements it is possible to move the ribber sideways without changing the order the needles are knitted in, in which case the knitting is not racked.

Another way of putting it is to say that when you rack, the ribber needles must move from one side of the main bed needles to the other. Between Figure 1a and 1b I racked the ribber one pitch to the right

and the needles B D F H which were to the left of needles A C E and G respectively in Figure 1a are to the right of them in Figure 1b.

As we saw last month, English and Fisherman's ribs can be knitted on a full needle rib setting with a yarn that is fine for your machine, or on a 1x1 setting with a medium yarn. Both these settings can be racked.

For all the variations here you rack alternately to the left and right. When knitting English rib you rack every two rows, immediately after the tuck row (that is, when the carriage is at the right using the settings in Figures 6 and 7). For Fisherman's rib you rack every row, except for one row at regular intervals that you don't rack.

Now let's look at exactly how you rack. I suggest you read this part of the article at your machine. Arrange the needles as appropriate for each variation and then, without knitting on the machine, carry out the racking procedure and watch how the ribber needles move relative to the main bed. (By the way, when I say rack to the right, I mean move the ribber so that it moves to the right.)

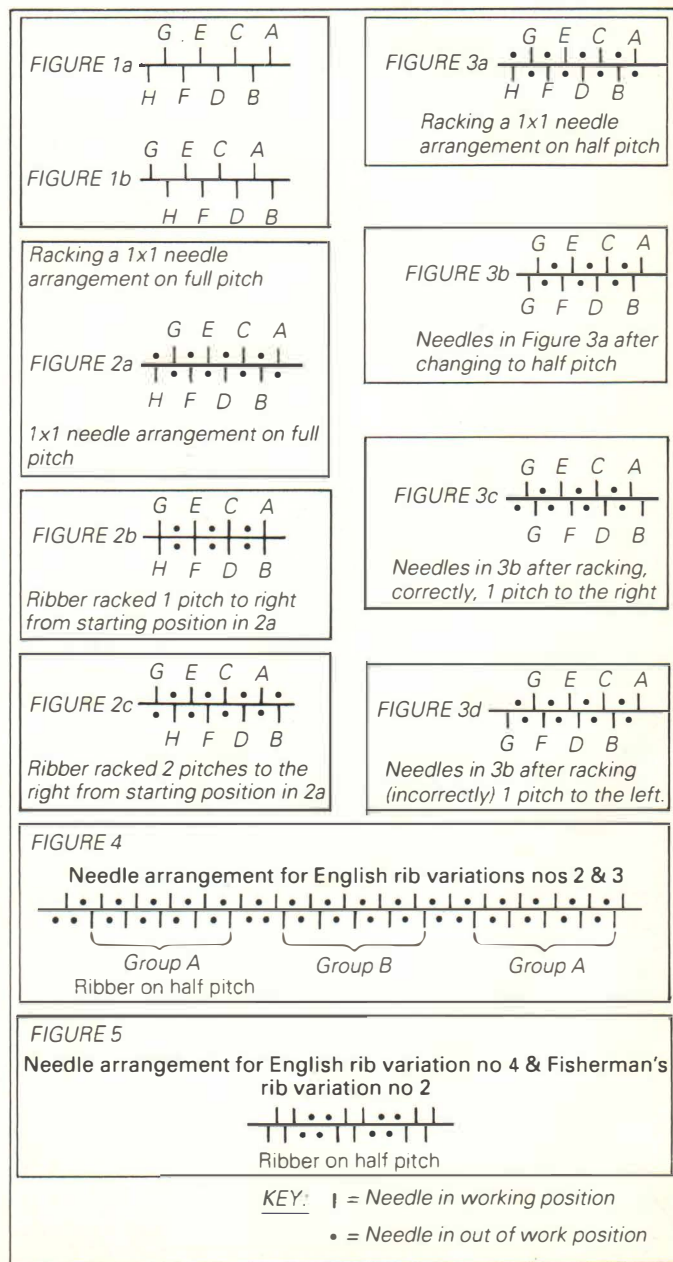
VARIATION NUMBER 1. This can be knitted on a full needle rib setting or a 1x1 setting. On a full needle rib setting the ribber is of course on half pitch and you rack by moving the ribber one pitch. You can start by racking either to left or right and then continue to rack alternately left and right one pitch.

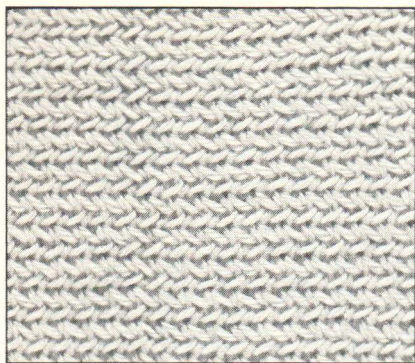
On a 1x1 setting there are two possible racking procedures. We'll start with the obvious one, though in fact, as so often with machine knit-

ting, the obvious method is not always the preferable one. When knitting non-racked English and Fisherman's ribs on a 1x1 setting, the ribber is on full pitch (Figure 2a). If you rack only one pitch, the needles end up opposite each other (Figure 2b). When racking using this arrangement you have to rack **Two** pitches each time (Figure 2c). However, racking two pitches stretches the knitting and can make it difficult to knit. You can increase the tension (that is increase the size of the stitch) or, instead of knitting on full pitch, change to half pitch (Figure 3b). Then you can rack by only racking one pitch (Figure 3c). For this arrangement the first rack must be to the right. Changing to half pitch moves the ribber half a pitch to the right. (On Chunky and double-knit machines, change to half pitch by racking half-a-pitch to the right.) Figure 3a shows a 1x1 arrangement

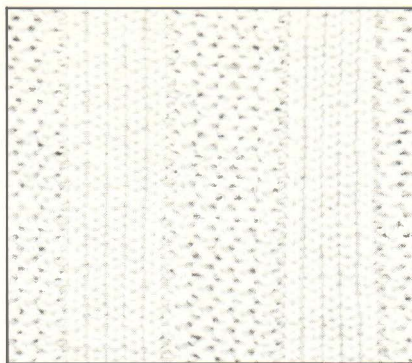
on full pitch. Figure 3b shows the same needles on half pitch; Figure 3c shows the needles on half pitch after racking correctly one pitch to the right. The ribber needles have moved from the left to the right of the main bed needles so the order the needles will be knitted in has changed and the knitting will be racked. Note that Figure 3d shows the needles in 3b racked, incorrectly, one pitch to the left. The ribber needles haven't crossed the main bed, just moved between them, so the order the needles are knitted in hasn't changed and the knitting won't look racked.

To summarise, for English rib, rack every two rows immediately after the tuck row. Rack alternately right and left. With a full needle rib arrangement, rack one pitch. The first rack may be to the right or to the left. With a 1x1 needle arrangement on full pitch, rack two pitches. The

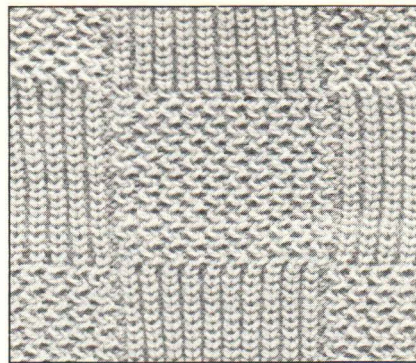




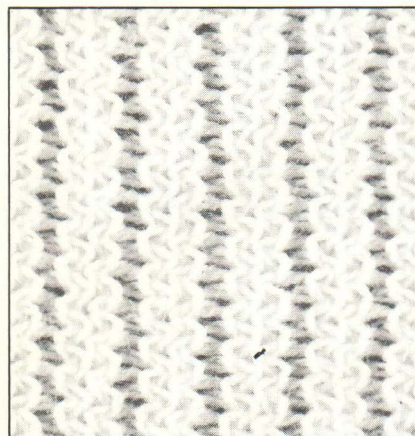
ENGLISH VARIATION NO 1



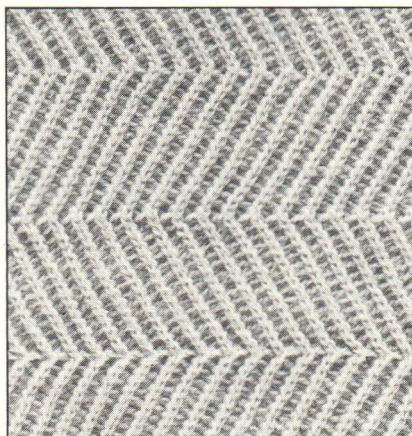
ENGLISH RIB VARIATION NO 2



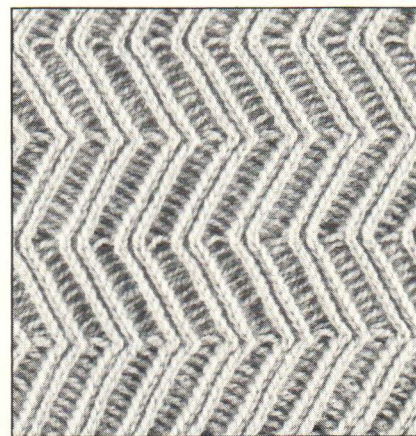
ENGLISH RIB VARIATION NO 3



ENGLISH RIB VARIATION NO 4



FISHERMANS RIB VARIATION NO 1



FISHERMANS RIB VARIATION NO 2

first rack may be to the right or left. With a 1x1 needle arrangement on half pitch, rack one pitch; the first rack **must** be to the right.

Fisherman's rib is racked in the same way, except that you rack every row except every tenth. Racked Fisherman's rib is one of the surprises. It looks as if you rack a number of times in one direction and then change direction and rack back. In fact, you rack alternately left and right and the knitting comes out on the bias. The missing row causes the change in direction. I've suggested not racking every tenth row; you can, of course, miss, say, every fifth or twentieth if you prefer, to change the effect. In the example shown I missed every thirtieth row.

Although you miss racking a row, you must keep the alternating rack-to-the-left, rack-to-the-right sequence correct. For example, if at row counter 9 you racked to the left, at row counter 10 you don't rack and at row counter 11 you must rack to the right. Toyota and Bother ribbers have arrows on them which tell you which way you last racked. On Silver and Knitmaster machines you use the numbers on the racking indicator to help you keep track.

You can also vary the fabric by racking with a changed needle arrangement. English rib variations 2 and 3 have a changed needle arrangement. On most machines the main bed is set up as for a 1x1 rib. The ribber is on half pitch and has an irregular needle arrangement. Five alternate needles are in working position. Then, instead of one needle being out of work, there are two, then another five alternate needles in work, then two out of work and so on (Figure 4). For this variation it must be the bed with the regular needle set up that tucks. One of the possible carriage settings is given in Figure 7. Again, you rack every two rows immediately after the tuck row (when the carriage is at the right, using the carriage setting in Figure 7). Rack alternately, right and left, one pitch. You can start by racking to the right or left.

Silver and Knitmaster Chunky and double knit machines must not tuck on the main bed while using the ribber, so they cannot knit this variation in this way. On these machines, arrange the needles on the ribber in a regular 1x1 set up and the needles on the main bed in the irregular way. Set the ribber to tuck and rack immediately after the

tuck row (when the carriages are at the right using the setting in Figure 6).

Racking alternately right and left gives VARIATION NUMBER 2, consisting of alternate columns of racked and unracked English rib. It's the irregular set up on one of the beds that gives this effect.

In Figure 4, if you start by racking to the right, the needles in groups 'A' will move from side to side of the main bed needles and the knitting will show a racking effect. The needles in group 'B' will move **between** the main bed needles and the knitting there will not be racked. Again, arrange your needles and run through the racking procedure without knitting on the machine. Watch how the different groups of needles on the ribber move in relation to the main bed needles.

On the Silver and Knitmaster Chunky and double-knit machines it's the regular 1x1 needles that move in relation to the groups of needles on the main bed of course, but the effect is the same.

VARIATION NUMBER 3 is knitted on the same needle arrangement, but the racking procedure is changed slightly. For this, you need to use the racking indicator. In the follow-

ing instructions and explanations the numbers in brackets refer to the Chunky and DK machines. Start with the racking indicator on 5 (3). The ribber is on half pitch of course. For the first 19 rows, rack every second row between 5 and 6 (3 and 4). On row counter 20 the racking indicator should be on 6 (4) and instead of racking to 5 (3) rack to 7 (5) and continue racking between 6 and 7 (4 and 5) until row counter 40, when the indicator should be on 6 (4). Now rack back to 5 (3) and repeat the sequence.

This racking procedure gives blocks of racked and unracked English rib. If, when you're racking between 5 and 6 (3 and 4), 'A' is the group of needles that rack and 'B' the group that doesn't, when you rack between 6 and 7 (4 and 5) then this is reversed - group 'A' won't be racked and group 'B' will. Again, try it on your machine.

The hardest thing I find about this variation is remembering where you are. I write myself a chart, listing row counter numbers and the corresponding number of the racking indicator. This is tedious if you have two or three hundred rows to knit, but it does help to prevent errors. Otherwise I find this is

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Once again, we are very pleased to co-operate with Ann in offering her Video Courses to you at some very special prices – up to **£14.10** off normal prices.

And this year, Ann announces a new venture. Readers of 'MKM' are the first to have a chance to buy from Ann's new series of short videos. Aimed at the knitter who has some experience and competence, but who wants help with particular topics, Ann's first three releases consist of popular extracts from her main videos. First topics are 'Round Necks', 'V-necks' and 'Pattern Knitting on Punchcard Machines'.

Sheila, our Editor, has been talking to Ann.

'Each year you seem to have something new to tell us and already I've been wondering what it's going to be this year!'

'Well, that's an easy one to answer. I'm releasing a new series of short video courses!

An essential feature of all my teaching is the attention I give to detail. I'm absolutely determined to include every step a knitter needs to complete the project being taught. In terms of video instruction, this means long thorough-going programmes and after eight years in business I'm convinced there is no other way to teach knitters who want a complete course of instruction.

Yet I am ALWAYS being asked for shorter programmes and for years I've been searching for a way of meeting this demand. It is important to me that I do not reduce my standards in any way, since it is very very easy to release a short video at a throw-away price from which the viewer learns very little; whereas what MY customers are looking for is my usual in-depth teaching methods – but in shorter 'bites'.

THREE NEW SHORT VIDEOS

Well, at last I have the solution and my Spring Offer in 'Machine Knitting Monthly' this year marks the release of

the first three of my new short videos. Introductory prices to readers range from £9.45 to £17.95. These new short Ann Kite Open Learning Videos are aimed at knitters who have some experience and competence, but who wish to be instructed on topics of particular interest or difficulty to them.

The first three topics I have chosen illustrate what I mean. Many knitters produce garments reasonably successfully for years, yet are never quite happy about necklines. So the first two short courses are called 'Round Necks' (Course SC1) and 'V-necks' (Course SC2). The material in these two courses has been extracted from my original videos Nos. 1 and 2. These were filmed in 1985 and '86 – nearly eight years ago. In those eight years, these videos have proved immensely useful to thousands of knitters. So it is really good to be able now to provide selected parts of this material to a much wider audience for less than £20.

The third short video is 'Pattern Knitting on Punchcard Machines' (Course SC3) and this consists of a long extract from video No.2. This short course is intended to help knitters who wish to break away from routine use of the punchcard, by teaching them how to use it not only for Fair Isle, but for slip, tuck, knitweave and punch/thread lace. Instruction is also given on how to punch extra cards and how to correct

mistakes. It doesn't include shaping necks while using the punchcard, but this is included on both Courses SC1 and SC2.

The Offer Voucher in this issue of 'MKM' includes a special introductory price on these three short videos. Of course, I shall be releasing more in due course.'

'Well, that leads into this year's offer. I know that in earlier years you have given big discounts on the whole range of your videos. Is this how the offer will work again this time?'

'Yes, I'm offering £5 off each of Courses 1, 3, 4 and 5 and £3.50 off each of the ribber series courses 7A, 7B, 7C and 7D and also the introductory discounts off the new short courses I've already mentioned.

&14 OFF PUNCHCARD VIDEO

You may have noticed Course No.2 isn't mentioned in this list and this is because this year I've singled it out for an **EXTRA-LARGE discount of £14**. Last year we offered Course No.1 with a big discount like this, which proved hugely popular.

I do hope that readers will want to use this opportunity to try Course No.2 - 'Punchcard Knitting and the Charting Device'. I have always believed that the charting device is the most important

accessory. It is a shame that so many knitters remain afraid of their charting devices, a fear which appears to extend to video makers as no other video on this subject has been produced since I released mine in 1987. These fears are understandable, as the charting device is rather different to the written pattern that everyone is comfortably familiar with. My aim with this video is to enable knitters to become just as comfortable with their charting device. I researched the teaching very carefully for many months and I take viewers very slowly and carefully through each step in using the charting device. It really is worthwhile learning this as it releases you from the burden of having to follow a written pattern. At last, you are free to knit the garment YOU want in the fabric of YOUR choice using the yarn YOU have selected and in the size to fit YOU. And when you return to your machine after a break for a cup of tea, or answering the 'phone, you know immediately exactly where you are.

SAVE NEARLY &40

As usual, a reader can buy up to ONE EACH of every course. A knitter buying video Nos. 1, 2, 3, 7A, 7B, 7C and 7D will save **£38.10**. In addition to this saving, such a customer will also get the full benefit of the series discounts which we give to knitters who buy our courses in order.'

'I believe you now have a very comprehensive scheme of discounts in addition to your annual Spring Offer with 'MKM'?''

'Yes. These really date from 1989 when I started the 'Ann Kite' Open Learning Club. Actually, the Club isn't what you might expect, but I've never been able to think of a better word! It began simply as a way of keeping in touch with our customers through a short Newsletter. I also offer a discount of 10 percent on all my prices to members. There is an annual subscription fee, so the Club is really aimed to appeal to knitters who like my teaching methods and are likely to purchase most of my courses over a period.

ANN KITE OPEN LEARNING CLUB

Well, then we added a twice-monthly 'phone Helpline and this has now been extended to once-a-week. And gradually, I have realised that the Club is turning into a huge success. Nearly half the knitters who joined over three years ago are still members.

This success has meant two things. Firstly, I have now been able to introduce a special pricing scheme for members and this arises from the many requests I get from knitters on very limited incomes. So now, twice every year, I offer members a **DOUBLE-DISCOUNT** of 20 percent instead of 10 percent. Most knitters take many weeks to work through each of my videos, so this new twice-a-year scheme is ideal. Members can plan their spending by saving up, knowing that a best-ever price will be available to them within six months. (I should point out that this scheme is not open to new members - but anyone joining the Club before April 30th will qualify for the Summer **DOUBLE-DISCOUNT** Club price list.)

Secondly, the success of the Club means that I am thinking very carefully about how to expand the membership further. I hope to announce some new plans to members later this year.

I should just add that membership is open to all owners



of Silver Reed, Knitmaster, Brother and Toyota machines and I do urge readers to contact me for details and an application form.'

'When we last spoke, you were working on two more videos in your ribber series. How are these going?'

'They are proceeding very much according to plan, though the recession has meant that I am not able to release them as fast as I would like to. Nevertheless, I was able to release the fourth one in 1992 - No.7D 'English and Fisherman's Rib'. The ribber is a most intricate accessory. It needs to be approached as if you were learning a new machine and I feel that attempts to teach it on video are generally much too rushed. I've already taken three years to research and produce the four ribber videos so far and, by the time I finish the series, I shall have spent over five years on it - a long time, but I doubt whether the job could be done properly in much less.

A HUGE PROJECT

Of course, this means that my ribber videos will be one of the most carefully researched and extensive projects of basic instruction every carried out for machine knitters. Most knitters will wish to collect the series over a long period and many are doing so as each new video is released. My Spring Offer presents an ideal opportunity to begin the collection at never-to-be-beaten prices. (Videos Nos.7A, 7B, 7C and 7D cost £112.50 including post and packing and most knitters will take 20 to 30 hours to work through the instruction which these courses provide.)

But I haven't told you what the future releases will contain! Well, Course No.7E will cover making garments in rib



Spring MADNESS SALE

Brother KH270 New Electronic Chunky	£7	Silver Reed PE1 Design Controller	£7
Brother KH900 Electronic Knitting Machine	£7	Silver Reed 580 Lace Carriage	£7
Brother KR100 Super Drive	£7	Silver Reed SK210 Punchcard	£7
Brother 710	£7	Silver Reed SK280 Punchcard	£7
Brother 710 Ribber	£7	Silver Reed SK270 Punchcard	£7
Brother 836	£7	Silver Reed Lace Carriage	£7
Brother KR850 Ribber (fits all standard machines)	£7	Silver Reed LK150 Double Knitter	£7
Brother Garter Carriage KG88 MkII	£7	Horn Cabinet + Bench K 4	£7
Brother Garter Carriage KG88 Plus Magnets	£7	Brother 260 Ribber	£7
Brother Garter Carriage KG93	£7	Brother 395 convertible KX	£7
Brother 230 Chunky and Ribber	£7	Toyota Colour Changer	£7
Brother 260 Chunky P card	£7	Brother 940	£7
Brother 965 Electronic	£7	Disc Drive	£7
Brother Convertible 390	£7	Brother Printer	£7
Brother PPD 120	£7	Brother Overlocker 76DE	£7
Brother Overlocker 4T 546D	£7	Calcutnit	£7
Brother Colour Changer 900	£7	Bond Original	£89
Brother Colour Changer 820	£7	New Bond Classic	£7
Brother Knitleader	£7	New Bond Elite	£7
Brother Transfer Carriage	£7	Hague K Machine I.K. 619	£7
Brother Linca	£7	Hague Linker Hand and Electric	£7
Brother Punchcard KH864	£7	Brother Electronic 940	£7
Silver Reed SRP60 Ribber	£7	Toyota 901	£7
Silver Reed SK155 Chunky Punchcard and Ribber	£7	Toyota Ribbers	£7
Silver Reed SK151 Chunky and Ribber	£7	Toyota 858	£7
Silver Reed 150 Ribber	£7	Toyota 950	£7
Silver Reed Option 4 (Chunky)	£7	Toyota Electric Linker	£7
Silver Reed SK580 Standard Gauge	£7	Motor Drive and Stand P90	£7
Silver Reed SK840 Standard Gauge	£7	Electric Wool Winder	£7
Silver Reed SK860 Double Knitter	£7	Power Knit Electric Linker	£7
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mail order or can be redeemed with us at
knitting/stitching exhibitions.

20127

Continued from page 37

fabrics, including round and
'V' cut-and-sew necks and
then I shall work gradually
through pattern knitting on the
ribber and, in due course,
double-jacquard.'

*'Last year you introduced
your guarantee, which gives
knitters a full refund if they
find anything missing from a
video which prevents them
finishing the project in hand.
I know I asked you then if
this wasn't rather risky! How
has it gone?'*

'Tremendously - I should have
done it years ago! So far no
one has asked for a refund, so
what better measure of suc-
cess could I have? There is no
doubt in my mind that video
instructions, produced AND
DELIVERED to the standards
set in the Government's Open
Learning Code of Practice,
gives knitters by far the best
and cheapest form of learning.

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Nevertheless, I can quite
understand any knitter who
may have doubts about this
claim! My Full Money-Back
Guarantee allows me to meet
those doubts head-on and
gives the knitter who may be
hesitating just that extra bit of
confidence to go ahead with a
purchase. I issue the Guar-
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given undertaking, proved I
think by the fact that it
remains unique. No other pro-
ducer is prepared to back their
teaching in this way.

The Guarantee of course
follows from the Code of Prac-
tice. Anyone reading the Code
can see that it requires an
Open Learning producer to do
much much more than just
sell a video. A full supporting
service is absolutely essential.
My support begins right at the
beginning, often with quite
long advice sessions with the
customer on the 'phone and
follows right through. This is
where my Club plays a large
part and is why I am thinking
hard about its scope for the
future.'

THE OFFER

A fantastic **£14.10** off Video
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£5.00 off each of Video Cours-
es 1, 3, 4 and 5.

£3.50 off each of Ribber Video
Courses 7A, 7B, 7C and 7D.

£2.00 off each of short Video
Courses SC1 and SC3.

50p off short Video Course
SC2.

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CODE OF PRACTICE IS
BACKED BY OUR OWN FULL
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This coupon entitles you to buy up to NINE Ann Kite Open
Learning Video Courses at the Special Offer prices. The only
restriction is that you may not order more than one of each
Video.

One coupon covers all orders placed before the closing
date of 29th May 1993.

ORDERS WILL BE DESPATCHED AS SOON AS POSS-
IBLE IN ORDER OF RECEIPT, BUT PLEASE ALLOW 28
DAYS FOR DELIVERY.

Ann Kite Club members may deduct 10% from the Offer
prices. Please quote your membership No:

CLOSING DATE 29th MAY 1993

DON'T FORGET TO ADD POST AND PACKING

This coupon is valid with orders for despatch to addresses in
UK and Europe, plus BFPOS.

For full details, see the end of this article and Ann's full-page
advertisement on page 42 of this issue.

FIGURE 6

CARRIAGE SETTINGS FOR ENGLISH RIB – RIBBER TUCKING

SILVER & K/M	
MAIN CARRIAGE	
Cam lever	O
Side levers (where applicable)	▽
RIBBER CARRIAGE	
Right set lever	O
Left set lever	1
Pick knob	∩
BROTHER	
MAIN CARRIAGE	
Cam buttons	All out
RIBBER CARRIAGE	
Right cam lever	PR
Left cam lever	N
Tucking lever	P
TOYOTA	
MAIN CARRIAGE	
Selection lever	PL
RIBBER CARRIAGE	
Right ET lever	ET
Left ET lever	Plain
Centre lever	Tuck

FIGURE 7

CARRIAGE SETTINGS FOR ENGLISH RIB, MAIN BED TUCKING

SILVER & K/M	
MAIN CARRIAGE (Standard & fine gauge punchcard m/cs)	
Cam lever	Tuck
Right side lever	O
Left side lever	▽
MAIN CARRIAGE (Electronics with the E setting)	
	E
RIBBER CARRIAGE	
Set levers	1
Pick knob	∩
BROTHER	
MAIN CARRIAGE	
Right tuck button	In
RIBBER CARRIAGE	
Cam levers	N
Tucking lever	R
TOYOTA	
MAIN CARRIAGE	
Selection lever	Tuck ▷
RIBBER CARRIAGE	
ET levers	Plain
Centre lever	Empty

the sort of knitting where, if someone comes into the room and asks 'Can I talk?', by the time I've said 'No!' I've forgotten where I am.

These two English rib variations (numbers 2 and 3) can be varied further by changing the size of the blocks, by altering the number of alternating (1x1) needles between the two needles out of work on the ribber and, in the case of variation number 3, by altering the number of rows in each of the blocks of racking. In the swatch shown I've knitted much larger blocks.

Once you start altering the

needle arrangements you have to consider how you're going to cast on. With this needle arrangement, at every other position where two needles are out of work (at * in Figure 4) the needles will knit in the order, ribber – main bed – main bed – ribber. However, you can't cast on with this needle sequence. Remember that for the first row, the zig-zag row, the yarn must alternate between the beds. You can't cast on two stitches side by side on the same bed. So to cast on, move one of the main bed needles at '*' to the non-working position. Cast on and

FIGURE 8

CARRIAGE SETTING FOR FISHERMAN'S RIB

SILVER & K/M	
(Standard & fine gauge m/cs)	
MAIN CARRIAGE (p/c m/cs)	
Cam lever	Tuck
Right side lever	O
Left side lever	◁
MAIN CARRIAGE (electronic m/cs)	
Cam lever	E
RIBBER CARRIAGE	
Right set lever	1
Left set lever	O
Pick knob	∩
BROTHER	
MAIN CARRIAGE	
Right tuck button	In
RIBBER CARRIAGE	
Right cam lever	N
Left cam lever	P
Tucking lever	P
TOYOTA	
MAIN CARRIAGE	
Selection lever	Tuck ▷
RIBBER CARRIAGE	
Right ET lever	Plain
Left ET lever	Tuck
Centre lever	Tuck

Note: Silver & K/M chunky & double knit m/cs cannot knit Fisherman's rib

knit a row of rib, then return the missing main bed needles to working position, knit another two rows of rib and you're ready to start knitting the variation.

This cast on is a quick one suitable for practising the stitch. It isn't suitable for a garment. For a garment, start with a conventional rib, 1x1 is easiest, knitted on full pitch of course. At the end of the welt, change to half pitch and transfer stitches to give the correct needle arrangement for the variation.

The next variation can be knitted in English or Fisherman's rib. I've numbered it English rib VARIATION NUMBER 4 and Fisherman's rib VARIATION NUMBER 2. Arrange the needles as in Figure 5. For this variation you rack one pitch alternating left and right. You must start by racking to the right. Then, as you rack, both ribber needles in each pair cross the main bed needles. If you start by racking to the left, only the right-hand ribber needle of each pair crosses the main bed needle. When knitting English rib, as always rack every two rows immediately after the tuck row.

When knitting Fisherman's rib rack every row except every tenth or twentieth, for example, remembering to keep the rack-to-the-left, rack-

to-the-right sequence correct even after the non-racked rows.

During most of this article I've not referred to the racking indicator numbers. I find that it is more important that you understand how the needles are intended to move in relation to each other, than to try and memorise numbers. If you understand what you are doing, you are less likely to make mistakes. Even where I have used the racking indicator numbers for ease of explanation, you will still find it helpful to understand what is happening to the needles.

The racking indicators in fact vary between machines. For example, if on Knitmaster, Silver and Brother machines you are at racking indicator 5 and rack one pitch to the right, the indicator moves to 4; on Toyota machines it moves from 5 to 6. This is a point to be borne in mind when talking to friends who have different machines from yours. I find it easier and clearer to say 'rack one pitch to the right'. (Don't worry, English rib variation number 3 works as written for all machines.)

Basic English and Fisherman's ribs, with all these variations and some more, are taught on my Open Learning Video Course No. 7D and there is a Special Offer this month.

COMPETITION

WIN AN

OmniStitch®



A plain yarn or inexpensive ribbon can be gathered as it is stitched by this clever machine and, as there is no feed mechanism, the fabric you are stitching on can be moved in any direction. This means you can decorate freehand or fill in a predetermined design at will. So, how does it work?

The OmniStitch, instead of making a flat stitch on top of the trimming as a normal sewing machine would, sews with a lock stitch which leaves the surface of the decoration free. The stitches look like tiny stab stitches which are invisible if a monofilament thread is used.

The trim you apply is fed from a feedfinger to the right of the machine's needle and the stitching is timed so that the needle catches the trim as it is fed through and carries it to the fabric in an 'overfeed' process which causes the trim to gather in place. The tightly gathered trimming tends to mushroom out on each side creating a denser look and surely offering all kinds of design possibilities to knitters. Imagine a sweater 'embroidered' with a textured design in self yarn – it would look very professional and expensive.

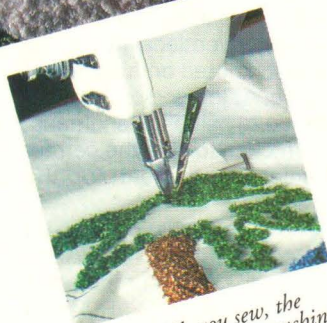
The OmniStitch can be used to decorate almost any textile surface. The possibilities include clothes, household linens, accessories, wall hangings – whatever takes your fancy. It lets the imagination run riot as you can convert ordinary, familiar trimmings into something quite different by this method.

More information about the OmniStitch is available from: JCS Industrial Sewing Machines, 50/52 Stapleton Road, St. Philips, Bristol BS5 0RA. Please enclose a s.a.e.

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1 Just draw or trace your design on paper or a tear-away base and pin to the fabric, or you can design directly on the fabric.



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3 The finished design is beautiful, and professional looking.



The front of your design has a unique embellishment process called OmniStitch® while the back has a neat lock stitch.

RETAIL VALUE

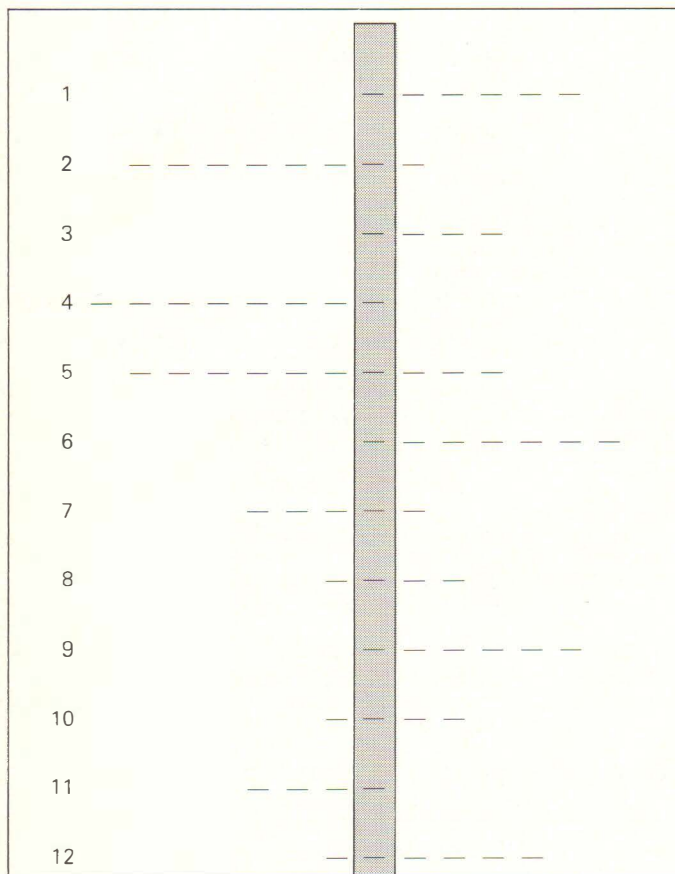
£699

HOW TO ENTER

All you have to do for your chance of winning this valuable prize is to fill in the grid with the help of the clues. When you have done this you will find that the letters in the shaded panel will reveal what you might call some Celtic soft-soap! Put the words from the shaded panel on a postcard together with your name and address and send it to April Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR, to arrive not later than the closing date, 30th April 1993.

OmniStitch®

A WHOLE NEW WORLD OF DECORATION



CLUES

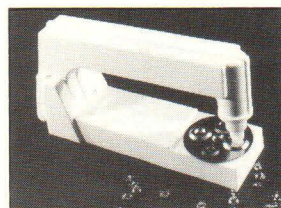
1. Vague like a sheep.
2. In these you're helpless with laughter..
3. Tie up delicate decoration.
4. People who perspire – wearing these?
5. Intercept someone – often carries a flower.
6. Mode or shape.
7. Wire – a kind of stitch.
8. Story with a twisted strand?
9. Annoy – in a sharp sort of way!
10. What you do to sound like a fool.
11. Holds wool for you, ice for the kids!
12. They're often on hand when it's cold.

COMPETITION RULES

1. Only one entry per person will be accepted. You should send your entry to April Competition *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th April 1993. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

SPECIAL OFFER

for MACHINE KNITTING MONTHLY readers



THE BEDAZZLER

The Rhinestone and Stud Setter, easy to operate, will set rhinestones and studs of a variety of sizes on to your garments very simply. It works like a stapler and with its selection of interchangeable heads it allows you to set studs and stones of different sizes. It normally costs £12.99 for the basic kit. You can then order various studs and stones at approximately £1 per pack.

As a special offer to MKM readers, we are offering the Bedazzler for £12.99. This includes not only the basic kit but a selection of large and small rhinestones as well as a pack of 50 assorted studs. The Bedazzler comes with full instructions for use, twelve design patterns and a mail order form for more studs and stones. The total price of this package is normally £17.99, MKM readers will therefore save £5 – this is really too good to miss.



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Name (block capitals)

Address

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Send £13.45 (saving £1.50, NO VOUCHER NEEDED), for a 2-day viewing of our Video No. 6 (1-hour) Your money will be refunded when you return the video to us, EVEN IF YOU DO NOT BUY ANOTHER VIDEO.	Intensive tuition in my workshop. Courses (2½ or 5 days) for all levels and all machines (except Passap/Pfaff 6000 and Singer). Classes limited to 3. Bring your own machine or use mine. Large well equipped workshop in beautiful location. Accommodation available locally. (The Llanerch is on the Welsh border. Birmingham 80 miles; Bristol 90 miles).

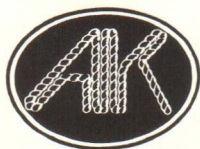
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ADULT'S BASIC SWEATER

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 69 [76, 83] Ns at left and right of centre 0 to WP. 138 [152, 166] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st. Set RC at 000. Using MT and MY, K 124 [128, 132] rows. Work measures 38 [39, 40] cm, 15 [15¹/₄, 15³/₄] in. Place marker at each end *. K 104 [108, 112] rows.

SHAPE NECK

Using a length of MY, cast off centre 42 sts and push 48 [55, 62] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 41 [48, 55] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 72 [76, 80] rows.

SHAPE NECK

Using a length of MY, cast off centre 10 sts and push 64 [71, 78] Ns at left to HP. Cont on rem sts for first side, K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Dec 1 st at beg of next and foll 6 alt rows. 41 [48, 55] sts. K 10 rows. Cast off. With carriage

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines or standard gauge machines with or without intarsia facility and with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Bramwell's Fine 4-ply Acrylic.
1 x 500g cone (MY).

GARMENT WEIGHT

Finished garment in first size weighs 340g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, fine.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 97 [107, 117] cm, 38¹/₄ [42¹/₄, 46] in.
Length to shoulder 66 [68, 70] cm, 26 [26³/₄, 27¹/₂] in.
Sleeve seam 45 [45, 46] cm, 17³/₄ [17³/₄, 18] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 37 [40, 42] Ns at left and right of centre 0 to WP. 74 [80, 84] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, shape sides by inc 1 st at each end of every 3rd row until there are 114 [120, 124] sts, then on every foll 4th row until there are 158 [164, 168] sts. K 4 [4, 8] rows. RC shows 152 [152, 156] and work measures 38 [38, 39] cm, 15 [15, 15¹/₄] in. Adjust length at this stage, if desired. Cast off.

CUFFS

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 56 [62, 68] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st. With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

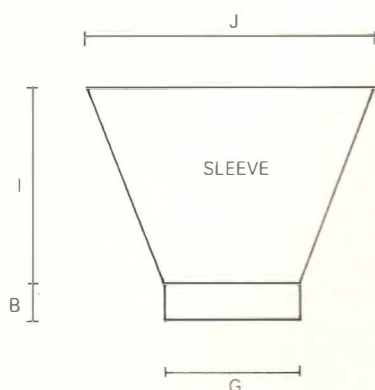
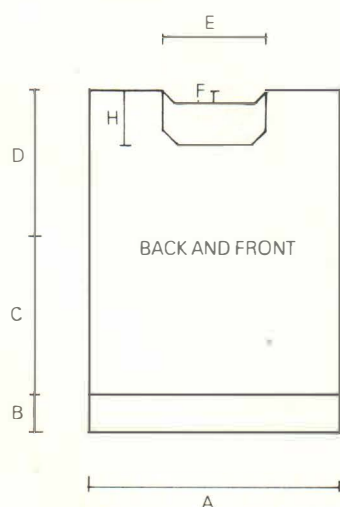
Join right shoulder seam. Push 149 Ns to WP. With K side facing, pick up 149 sts around neck edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 21 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to outside and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



A = 49 [54, 59] cm	F = 2 cm
B = 7 cm	G = 26 [28, 30] cm
C = 31 [32, 33] cm	H = 10 cm
D = 28 [29, 30] cm	I = 38 [38, 39] cm
E = 20 cm	J = 56 [58, 60] cm

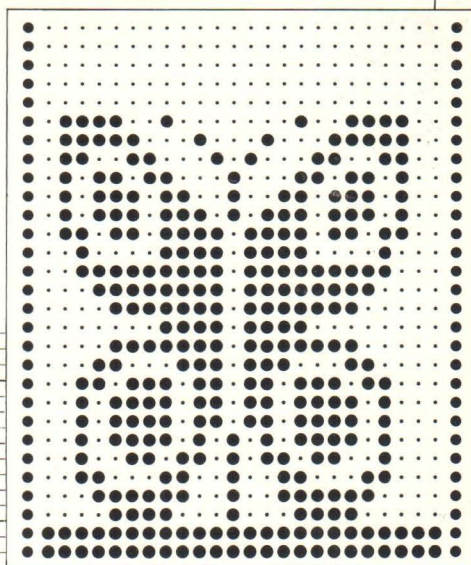
KEY TO INTARSIA CHART

☒ = SATURN – Pink

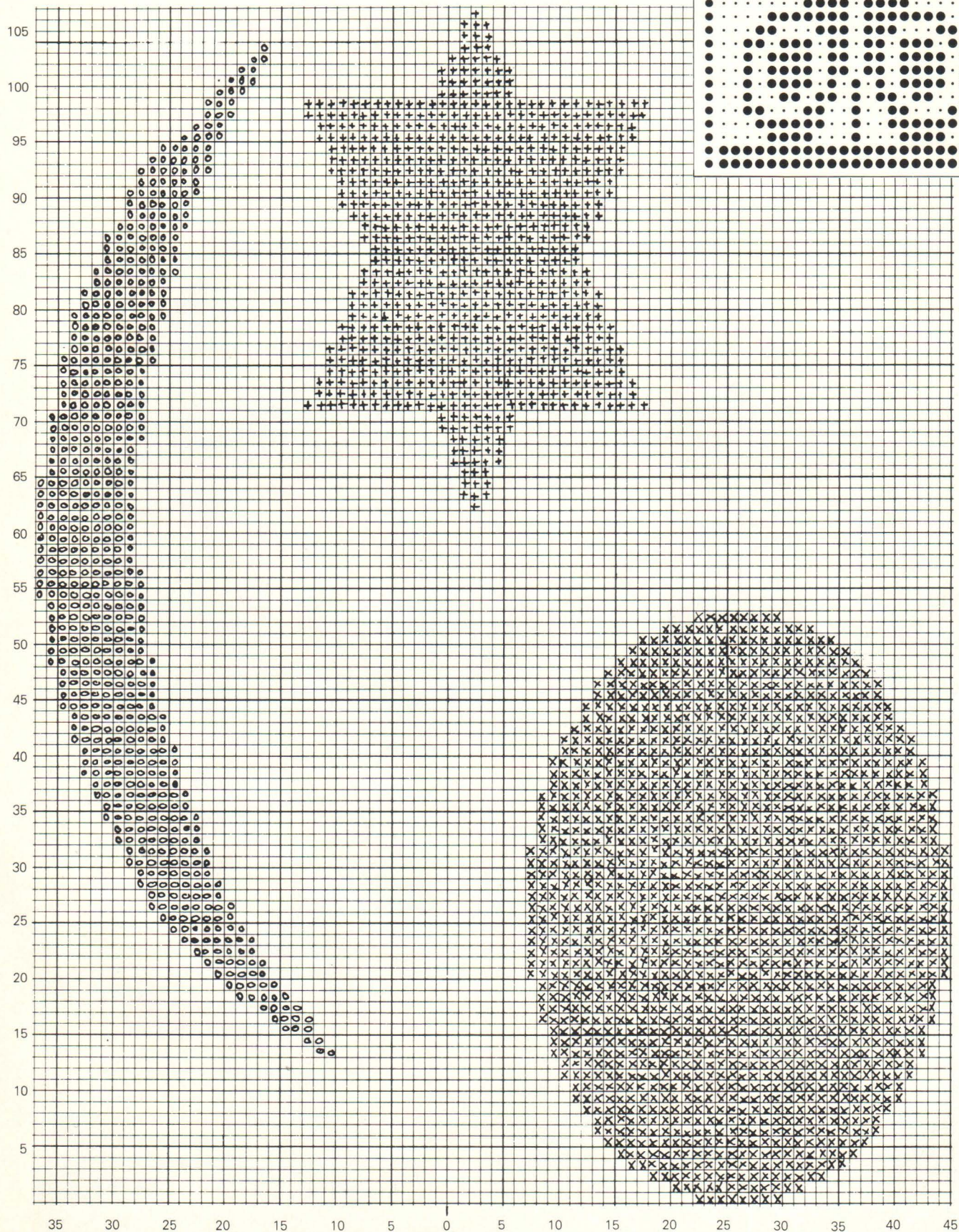
☐ = MOON – Lemon

☒ = COMET – Pale Blue

PUNCHCARD CHART FOR DESIGN C



INTARSIA CHART FOR DESIGN B

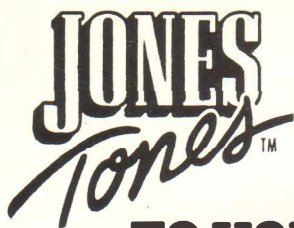


B



C





ADD A NEW DIMENSION TO YOUR KNITTING

I was delighted to learn from Bramwell that they were importing from America Susan Jones' range of Jones Tones Paints and related products. I have always been passionately interested in fabric decoration in all its forms and these new products sounded just right for adding to our knitting.

Shirley Cowling

I ordered samples of the products right away and once they arrived I was all the more entranced by them. The paints come in a lovely range of colours, some matt, some metallic, some glittery and some in day-glow colours. They mix to produce an infinite variety. The ranges of sequin jewels and glitter are instantly desirable, both because of their colours and their seductively shaped boxes.

The foils add yet another dimension to the fabric-decorating potential. The designs on the transfers and boards are of a very high quality and are inspirational to those of us who do not feel that we are particularly good at drawing freehand. I gained enormous pleasure from decorating adult T-shirts on the Speed-Art Boards and children's T-shirts with transfers, paint, foil and glitter. I was already completely hooked on my new craft and now started to think about how to use the products on my knitting.

I noticed that the 20-millimetre sequins had very big holes. I experimented with them to see whether they could be knitted-in. Indeed they can, but the technique is slightly more difficult than adding beads, as the insertion of the sequins behind the fabric, to allow them to show on the plain side, involves a certain amount of manual dexterity. The camisole tops, as you see, add an amusing touch of luxury to our knitwear (see designs F and G).

My next idea was simply to paint freehand and, after the work was dry, to add some of the smaller sequins with the adhesive, Plexi 400, for additional surface interest (see design A). The basic sweater patterns, for either adults or children, are suitable for this. But where does clever knitting come in? We haven't all learnt to do single motifs and intarsia just to knit plain jumpers, have we?

So I decided to knit in some single motifs and then enhance them with paint, glitter, foil and sequins. The butterfly jumper (design C) and the two children's jumpers (designs D and E) are examples of these. I have always thought that the single motif bunches of flowers (Stitchworld 99 and 102) are rather boring in only two colours –

and the layout of the flowers does not allow you to change colours in any logical way. But the addition of paints and so on adds greatly to the visual interest.

Then I was inspired by the arrival of Bramwell's new colours for their Fine four ply acrylic. 'Midnight' made me want to do a 'night sky' jumper. Design B was the result, using Plexi 400, glitter and sequins on my intarsia design. Something is needed as a firm base to work on and to prevent the paint and adhesive sticking through to the back of the jumper. The Speed Art Boards are ideal when you are working on an adult jumper and a piece of cardboard cut from a box serves for the children's jumpers.

So now if you ever feel that your knitting has become too routine – a little jaded perhaps – do look at the Jones Tones range. They are sure to give you new inspiration. Have a go at one of my designs, with one of my special offer packs, to get you started. The packs allow plenty of yarn for the jumper(s) you choose and you will have some paint, glitter and sequins left over for your own creativity. Have fun! Please refer to the coupon on page 53 of this magazine for details of how to send for your special offer packs.

THE TECHNIQUES

The basic techniques used for jumpers A, B, C, D and E are described below. Please read carefully, noting any special skills you need for your jumper.

1. I found it best to assemble each jumper completely and

then push a base-board into the body part.

2. **PAINT** can be applied thickly or thinly. You can use it direct from the bottle, either with a brush or in a thick line by squeezing. For a thinner effect squeeze a portion on to a saucer, mix it with other colours if desired, and/or dilute with water. Apply with a brush and allow to dry completely – for at least 24 hours and longer if thick.

3. **ADHESIVE** – Plexi 400 is best used squeezed direct from the bottle in a thick 'worm' if you are using it for cold-foiling (designs D and E). Draw the shape you wish to cold-foil and allow the adhesive to dry completely – over at least 24 hours. It will be transparent when dry.

4. **COLD-FOILING**. When the Plexi is completely dry, place the foil over the jumper **with colour side up**. Press firmly for several seconds with any flat, cold surface. A **cold iron** is excellent or, for small areas, use one of the sequin boxes. Remove the foil and you will find that the colour remains on the Plexi.

5. **GLITTERING**. Use glitter on **wet Plexi**. (Designs B and C) Draw the area you wish to glitter with Plexi, squeezing directly from the bottle for a thick line. Shake glitter on to the wet Plexi **very generously**. Allow the result to dry completely (at least 24 hours). Shake any excess glitter on to a sheet of paper and return it to the box with a small funnel. It's just like children glittering their Christmas cards! Thinner effects can be achieved by brushing on Plexi and scattering on glitter more sparsely.

6. **SEQUINS**. Stick them on to a blob of wet Plexi and **allow it to dry**.

7. **LAUNDERING**. The paints are absolutely machine washable when dry – the manufacturers say after 72 hours. The paints will not crack, they remain flexible and 'love the drier'. But the foil, glitter and sequins need more care. I turn my garments inside out when laundering to protect the more delicate products. You are advised not to use detergents! Glitter and foil need to be glazed when dry.

8. **GLAZING**. Mix up a glaze of two parts Plexi to one part water. Apply this with a brush to all foiled and glitter areas and allow to dry. These are then protected against washing, but do avoid touching them with a hot iron.



THE DECORATION AND A SPECIAL OFFER

Refer to **TECHNIQUES** opposite for detailed instructions on using Jones Tones but here are Shirley's notes on decorating her designs and details of the complete packs of materials which can be ordered from her at cost-saving prices.

DESIGN A Freehand design

Paint the design of your choice. I used 207 Aqualites for the stems and leaves, 503 Plumberry for the bell-type flowers and very dilute 404 Neo Pink mixed with a little Plumberry for sparkle for the five-petal flowers. I did not like my first attempt, so washed it out in my washing machine before it had dried. It returned to its pristine state and allowed me to try again. Being a water-based paint it is completely soluble while still wet. This also makes the washing out of brushes, dishes and so on very easy after use.

When paint is dry stick on the sequins using Plexi 400.

SPECIAL OFFER PACK A

1 cone Bramwell's Fine 4-ply acrylic in White	£4.25
3 bottles of paint and 1 of Plexi at 2.45 each	£9.80
Sequin Jewels No.22 metallic disk	£4.65
Post & Packing	£2.50
SAVE £3.20.	
OFFER PRICE £18	NORMAL PRICE £21.20

DESIGN B Night Sky

You can use the adult's pattern for design B, but you need to bear in mind that there is often a discrepancy between tensions needed for darker and lighter shades of yarn and another discrepancy between your intarsia carriage and your main carriage. You may prefer to draw the shapes on your own charting device and work to your own tensions. I did use the pattern, but I needed 7 dot, for the ordinary carriage and 8 two dots, for the intarsia. Even then I had to undo 38 rows of the back before joining the shoulders!

When jumper is complete, draw three lines straight from bottle, curved as in photograph, for the Comet's tail. Draw three more lines to make Saturn's rings across pink disk and curving around sides. Shake on glitter - Aurora Dust. Glaze. Stick on stars.

SPECIAL OFFER PACK B

1 cone Bramwell's Fine 4-ply acrylic in Midnight	£4.25
3 x 50g balls, lemon, blue and pink at 50p per ball	£1.50
Plexi 400 adhesive	£2.45
Aurora Dust Glitter No.007	£3.95
Metallic Hearts & Stars No.21	£4.65
Post & Packing	£2.50
SAVE £2.30!	
OFFER PRICE £17	NORMAL PRICE £19.30

DESIGN C Butterflies

Locate single motifs. They are 21 stitches wide and 22 rows long. I knitted mine to lie on the left shoulder. I started the first motif 38 rows before the division of the front for the neck. The first (in colour 316) was knitted between stitches 13-36 left and the second (in colour 313) between stitches 37-60 left. Only six rows of single motif remained to be knitted after division.

Apply Plexi 400 to completed jumper and scatter glitter 'Carrousel Crystals' on to wet Plexi. Glaze Glitter.

SPECIAL OFFER PACK C

1 cone Bramwell's Fine 4-ply acrylic in Warm White	£4.25
50g ball 313, 50g ball 316 at 50p per ball	£1.00
1 bottle Plexi 400	£2.45
1 box Carrousel Crystals No.20 Glitter	£3.95
Post & Packing	£2.50
SAVE £1.65!	
OFFER PRICE £12.50	NORMAL PRICE £14.15

DESIGN D Warm white jumper with single motif, pattern 99 from Stitchworld

After completing jumper with single motif in centre of front, paint the leaves of the motif green with 116 Sage. When paint is dry draw veins of leaves and circles around centres of flowers with a 'worm' of Plexi squeezed direct from bottle. Cold foil on to the dry (clear) Plexi.

SPECIAL OFFER PACK D

PLENTY OF WOOL AND OTHER PRODUCTS HERE FOR **TWO, YES, TWO! CHILDREN'S JUMPERS!**

1 cone Bramwell's Fine 4-ply acrylic in Warm White	£4.26
50g ball dusty pink	£0.50
2 x bottles, 1 x paint 116 Sage, 1 x Plexi 400	£4.90
Foil - sheet of green	£0.65
Sequin Jewels No.22 metallic disk	£4.65
Post & Packing	£2.50
SAVE £2.45!	
OFFER PRICE £15	NORMAL PRICE £17.45

DESIGN E Blue jumper with single motif, pattern 102 from Stitchworld

After completing jumper with single motif in centre of front, paint bow, 4-petal flowers and calices with 503 Plumberry. Paint daisies with 201 white iris and tulips with white iris and 404 Neo-Pink mixed to a very pale sparkling pink. When paint is dry Plexi bow and calices, flower centres and any tiny flowers you wish to foil. Allow to dry. Cold foil and glaze.

SPECIAL PACK E

PLENTY OF WOOL AND OTHER PRODUCTS HERE FOR **TWO, YES, TWO! CHILDREN'S JUMPERS!**

1 cone Bramwell's Fine 4-ply acrylic in blue 316	£4.25
50g ball warm white	£0.50
4 x bottles, 3 x paints, 1 x Plexi 400 at 2.45	£9.80
Foil - sheet of magenta	£0.65
Post & Packing	£2.50
SAVE £2.70!	
OFFER PRICE £15	NORMAL PRICE £17.70

DESIGNS F and G Sequined camisoles

Make your camisole following the pattern instructions. Shirley's packs which contain the materials you need for each design give you, in this case, three choices of colour for the sequins on a white camisole.

SPECIAL OFFER PACK F

2 cones x Montana white cotton at £6.60	£13.20
1 reel white knit-in-elastic	£1.50
1 box Jones Tones Sequin Jewels No.23, Metallic	£4.65
Post & Packing	£2.50
SAVE £3.85!	
OFFER PRICE £18	NORMAL PRICE £21.85

SPECIAL OFFER PACK G

Same as Pack F but with Sequin Jewels No.11, White Pearl.

SPECIAL OFFER PACK H

Same as Pack F but with Sequin Jewels No.13, Gold & Silver.

TO SEND FOR YOUR PACK

Please complete the coupon on page 53 but if you do not wish to cut your magazine you may copy the details on separate paper.

D



CHILD'S BASIC SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Bramwell Fine 4-ply.
1 x 500g cone (MY).
3 [3, 3, 4, 4, 4] buttons.
Crochet hook.

GARMENT WEIGHT

Finished garment in first size weighs 135g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, fine.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 63 [68, 73, 78, 83, 88] cm, 25 [27, 29, 30 1/2, 32 1/2, 34 1/2] in.

Length to shoulder 34 [38, 42, 46, 50, 55] cm, 13 1/2 [15, 16 1/2, 18, 19 1/2, 21 1/2] in.

Sleeve seam 28 [32, 35.5, 39, 43, 44.5] cm, 11 [12 1/2, 14, 15 1/2, 17, 17 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With carriage at right and using MY, cast on 90 [98, 104, 112, 118, 126] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 [18, 18, 22, 22, 22] rows. Transfer sts for st st *. Set RC at 000. Using MT, K 60 [76, 83, 92, 108, 120] rows. Place marker at each end **. K 60 [60, 64, 72, 72, 80] rows. RC shows 120 [136, 152, 164, 180, 200]. Place marker between sts 15 and 16 [16 and 17, 17 and 18, 18 and 19,

19 and 20, 20 and 21] at left and right of centre. Cast off.

FRONT

Work as for back to *. K 40 [40, 42, 50, 48, 56] rows. 20 [20, 22, 22, 24, 24] rows less have been worked to shoulder than on back.

SHAPE NECK

Push 51 [55, 59, 63, 67, 71] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 33 [35, 39, 41, 45, 47] sts rem, then on every foll alt row until 30 [33, 35, 38, 40, 43] sts rem. K 8 rows. Cast off. With car-

riage at right, push 12 [12, 14, 14, 16, 16] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MY, cast on 46 [48, 50, 52, 54, 56] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th [5th, 6th, 5th, 6th, 5th] row until there are 56 [52, 70, 92, 98, 88] sts, then on every foll 5th [6th, 6th, 6th, 7th, 6th] row until there are 84 [84, 90, 102, 102, 112] sts. K 6 rows. RC shows 96 [112, 126, 136, 152, 158]. Cast off.

NECKBAND

Join right shoulder seam. Push 80 [84, 92, 96, 104, 108] Ns to WP. With K side facing, pick up 80 [84, 92, 96, 104, 108] sts around neck edge and

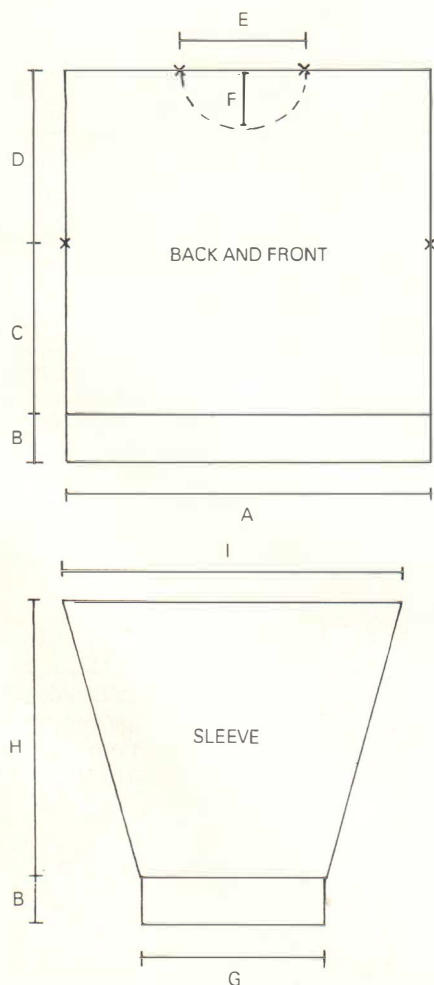
place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 18 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

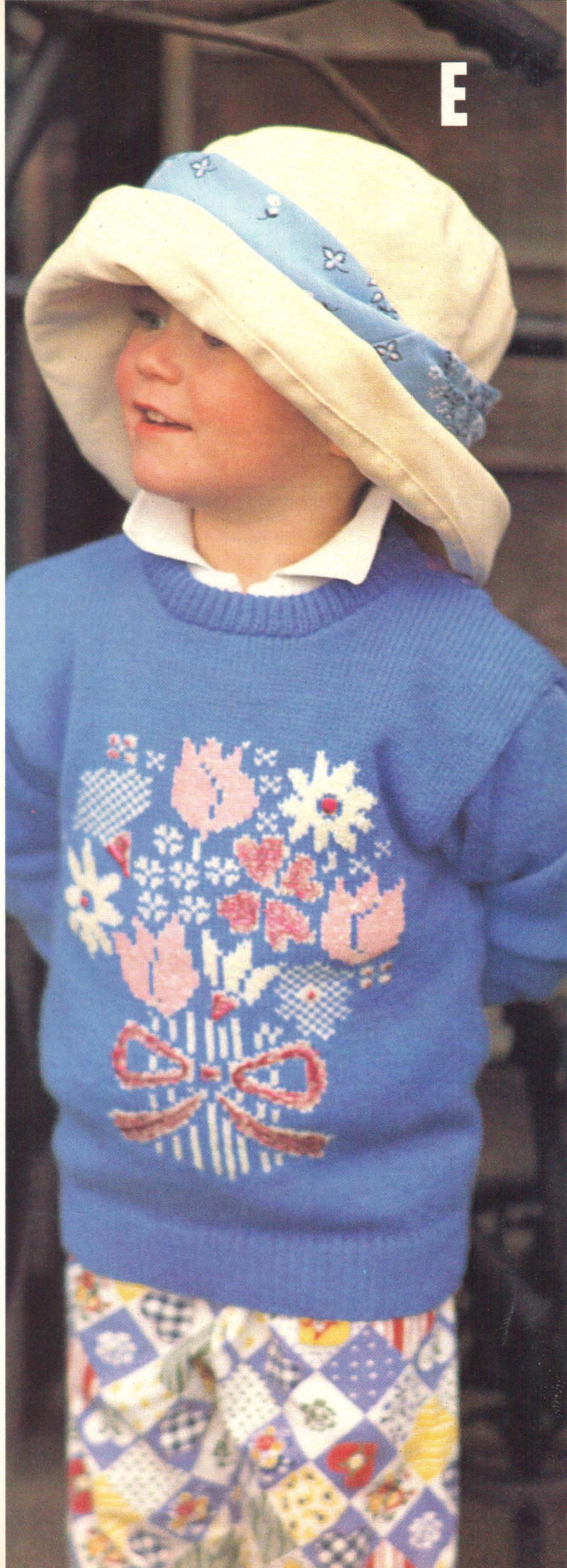
MAKING UP

Join left shoulder for approx 5 [5, 5, 6, 6, 6] cm, 2 [2, 2, 2 1/2, 2 1/2, 2 1/2] in. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to outside and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Work 2 rows of dc around shoulder opening making 3 [3, 3, 4, 4, 4] button-loops in second row. Sew on buttons to correspond.



A = 32 [35, 37, 40, 42, 45] cm
B = 4 [4, 4, 5, 5, 5] cm
C = 15 [19, 22, 23, 27, 30] cm
D = 15 [15, 16, 18, 18, 20] cm
E = 10.5 [11, 12, 12.5, 13.5, 14] cm

F = 5 [5, 5.5, 5.5, 6, 6] cm
G = 16 [17, 17.5, 18.5, 19, 20] cm
H = 24 [28, 31.5, 34, 38, 39.5] cm
I = 30 [30, 32, 36, 36, 40] cm



CAMISOLE

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Montana Cotton.
2 x 300g cones in White (MY).
(2 cones will make 2 tops.)
1 reel knitting-in elastic in White.
1 box Jones Jones Sequin Jewels 20 mm size in No.11 White Pearl, No.13 Gold and Silver or No.23 Metallic. (Assorted colours.)

GARMENT WEIGHT

Finished garment in third size weighs 145g.

The fibre content of this yarn is 100% Combed Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 2-ply, full.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 88 [93, 98, 103] cm, 34½ [36½, 38½, 40½] in.
Back length 27.5 [27.5, 30, 30] cm, 11 [11, 12, 12] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using 2 strands tog (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
Use 2 strands of yarn together throughout.

Sequins of 20 mm size have holes big enough to allow them to be knitted in. They are added by removing st on to a single transfer tool. Sequin is pushed up behind fabric and hung on to transfer tool. Sequin and st are then put on to empty needle. When all sequins across the row are in place, push sequin N and adjacent N at each side to UWP to ease passing of carriage on next row. **MAKE SURE THAT THE LATCH OF THE SEQUIN N IS SITTING ON TOP OF THE SEQUIN.** Place coloured sequins in a random scatter.

FRONT

Work as for back to *. Using MT and 2 strands of MY, K 10 [10, 20, 20] rows. Cont in sequin patt. Place a sequin on Ns 10, 20, 30, 40 and 50 at left and Ns 1, 11, 21, 31, 41 and 51 at right of centre O. K 10 rows. Place a sequin on Ns 5, 15, 25,

35 and 45 at left and Ns 6, 16, 26, 36 and 46 at right of centre O. K 10 rows. These 20 rows form patt. K 54 rows. RC shows 84 [84, 94, 94].

SHAPE TOP

Push 3 Ns at opposite end to carriage to HP on next 6 rows. Cont in sequin patt, placing

centre 9 sequins only. Push 3 Ns at opposite end to carriage to HP on next 2 [4, 4, 6] rows and 2 Ns on foll 8 [6, 6, 4] rows. Cont in sequin patt, placing centre 8 sequins only. Push 2 Ns at opposite end to carriage to HP on next 10 rows. Cont in sequin patt, placing centre 7 sequins only. Push 2 Ns at opposite end to carriage to HP on next 8 [10, 12, 14] rows. 49 [51, 53, 55] Ns rem in WP. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. RC shows 120 [122, 134, 136]. Work as for back from ** to **.

STRAPS (MAKE 2)

With carriage at right, push 9 Ns on back bed and 8 Ns on front bed to WP for double rib/full needle rib. Using 2 strands of MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Set RC at 000. Using MT-2/MT-2, K approx 160 rows or knit to required length. Using WY, K a few rows and release from machine.

PRESSING

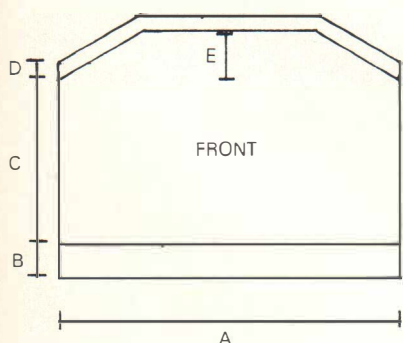
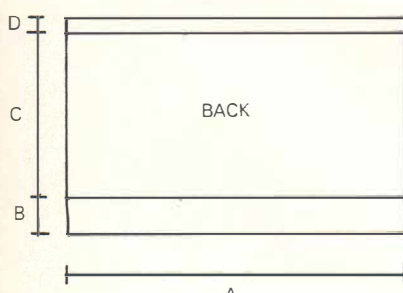
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams. Sew cast on ends of straps to ends of straight edge of front under rib. Pin opposite end of straps to back and check position and length. Unravel WY and thread MY end through last row in MY, having adjusted length if necessary. Sew into position.

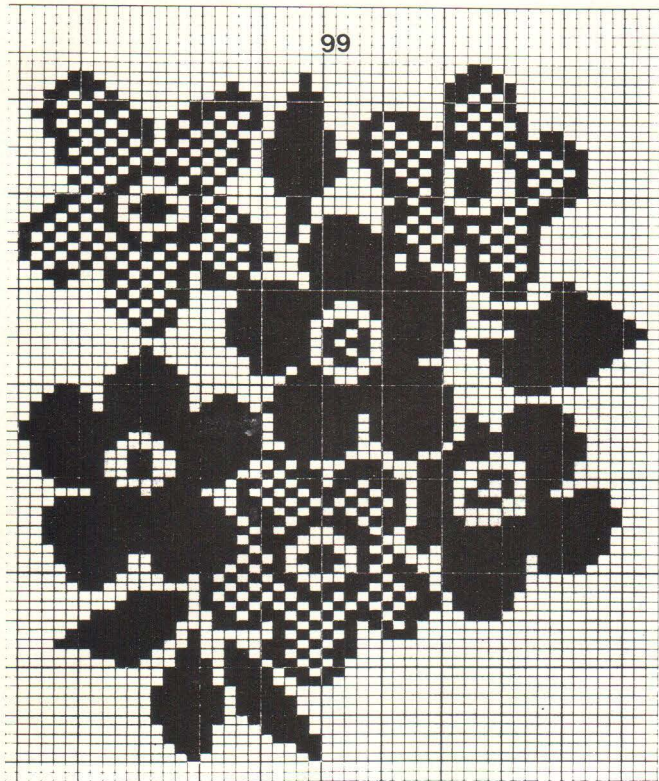
BACK

With carriage at right and using 2 strands of MY and 1 strand of elastic tog, cast on 125 [133, 139, 147] sts at centre in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Remove weights, but not comb as you will need it for top rib. Set RC at 000 *. Using MT and 2 strands of MY, K 86 [86, 96, 96] rows. ** Transfer sts for 1x1 rib. Using MT-5/MT-5, K 10 rows. Using MT+1/MT+1, K 1 row. Transfer sts to back bed. Using a latch tool, cast off **.



A = 44.5 [47.5, 49.5, 52.5] cm
B = 4 cm
C = 21.5 [21.5, 24, 24] cm
D = 2 cm
E = 8.5 [9, 9.5, 10] cm

WARM WHITE - D



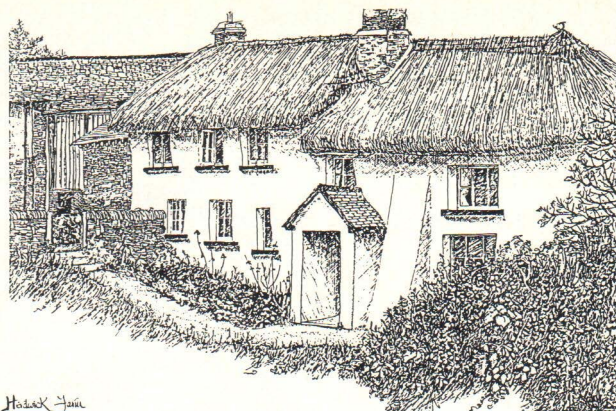
STITCH WORLD PATTERN 99

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BLUE - E



STITCH WORLD PATTERN 102



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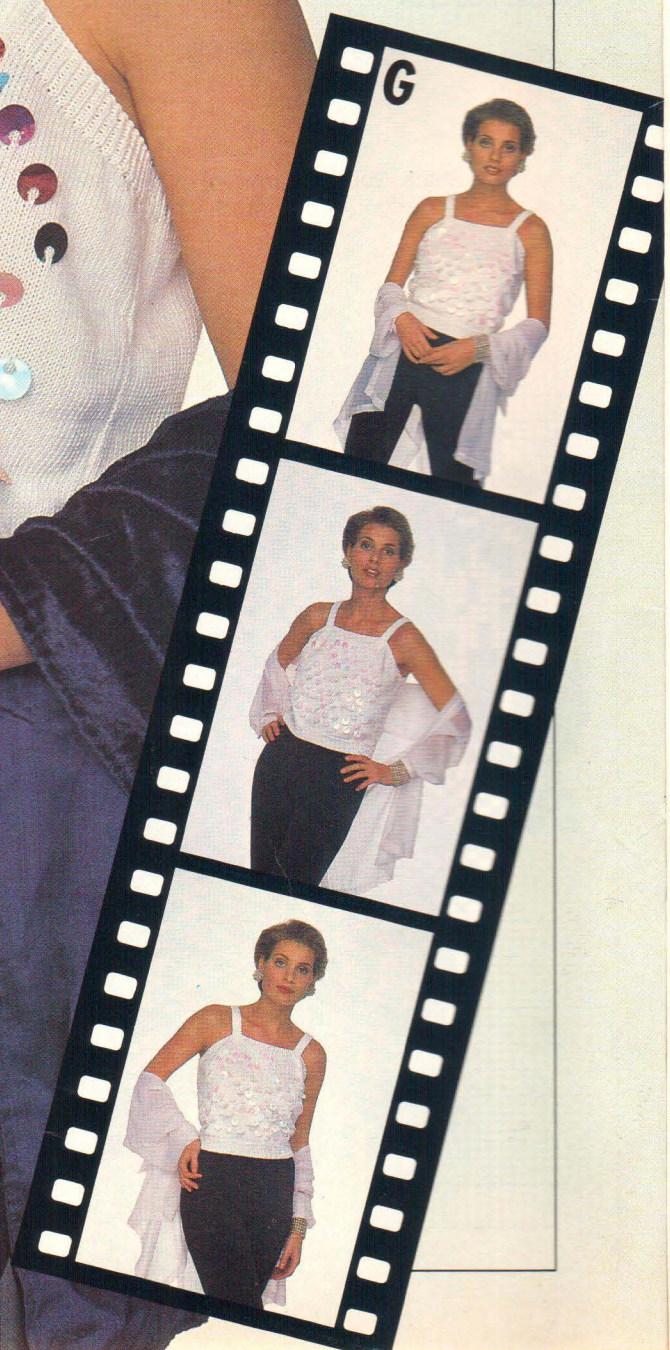
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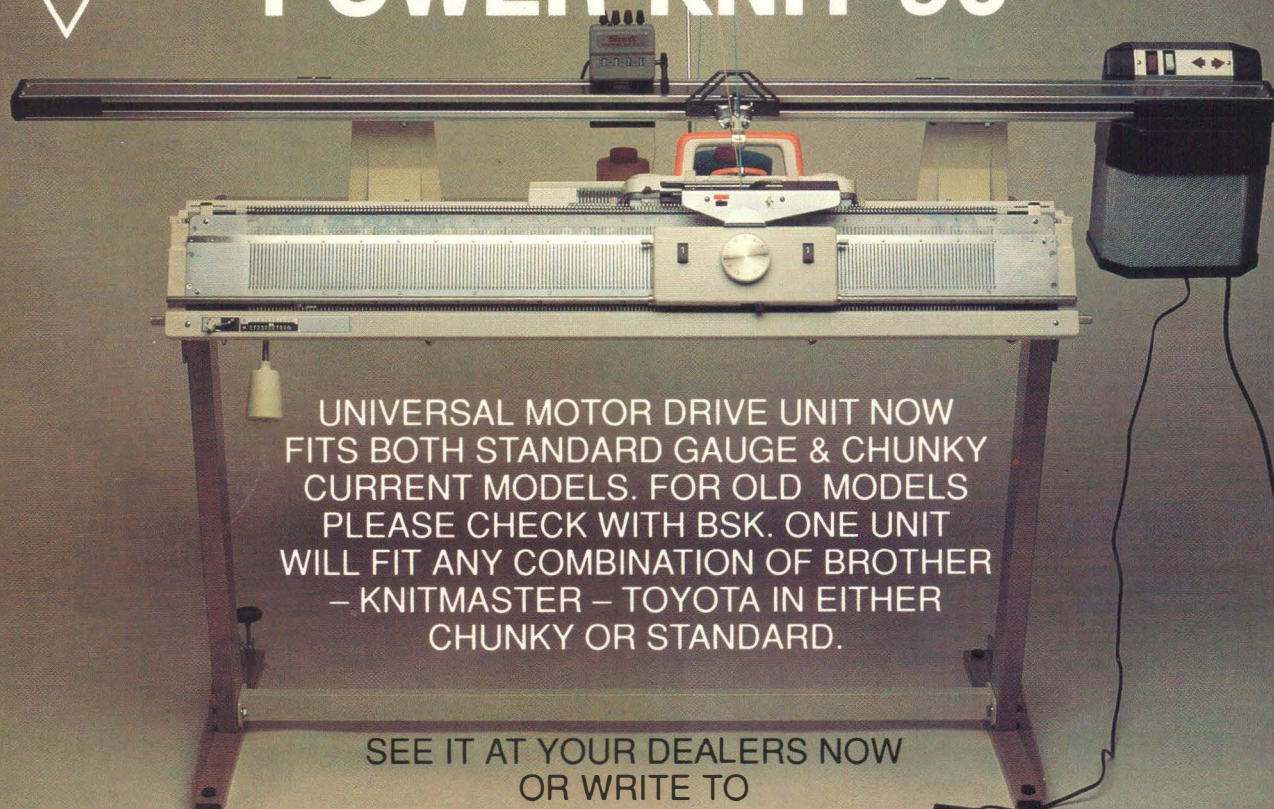
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PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Robin New World 4-ply.
7 [7, 8, 8] x 50g balls in Cream (MC).
4 [5, 5, 5] x 50g balls in Slate (A).
1 x 50g ball in Pink (B).
1 x 50g ball in Beige (C).

GARMENT WEIGHT

Finished garment in second size weighs 500g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to the following address:- Robin Wools, Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 105 [111, 115, 121] cm, 41½ [43½, 45½, 47½] in.
Length to shoulder 58 [59, 60, 61] cm, 23 [23, 23½, 24] in.
Sleeve seam with cuff turned up 46 [46, 47, 47] cm, 18 [18, 18½, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards or fill in pattern cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SILVER ELECTRONIC MACHINES

PATTERN 1

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0.

PATTERN 2

Place needle 1 cam between Ns 4 and 5 at left or right of centre 0.

BOTH PATTERNS

Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models). Reverse light on button 2 for right cuff, back neckband and left front band.

BROTHER ELECTRONIC MACHINES

Centre patterns over centre 0. Reverse direction of pattern for right cuff, back neckband and left front band.

PUNCHCARD MACHINES

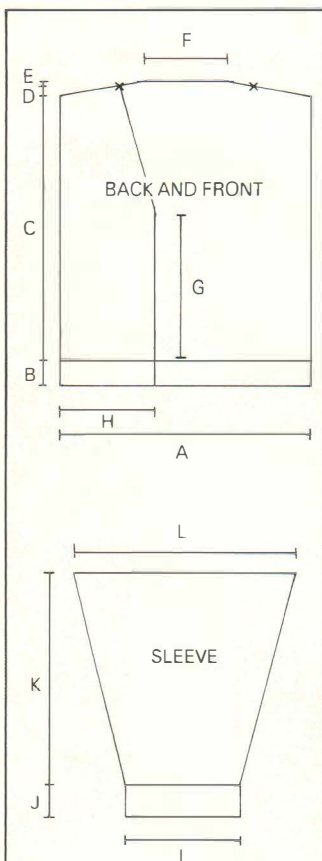
Insert card back to front for right cuff, back neckband and left front band.

BACK

Push 170 [180, 186, 196] Ns at centre to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-4 and MC, K 25 rows. Using MT+2, K 1 row. Insert card 1 and lock on first row. Set RC at 000. Using MT-4, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B *. Using MT, K 218 [222, 226, 230] rows. RC shows 220 [224, 228, 232].

SHAPE SHOULDERS

Cast off 14 [17, 17, 18] sts at beg of next 2 rows and 15 [16, 16, 18] sts at beg of foll 4 rows. Place marker at each end. Cast off 12 sts at beg of next 2 rows. Using WY, K a few rows in st st over rem 58



A = 53 [56, 58, 61] cm
B = 5 cm
C = 58 [59, 60, 61] cm
D = 1.5 cm
E = 0.5 cm
F = 18 [18, 20, 20] cm
G = 32 cm
H = 20 [21.5, 23, 25] cm
I = 25.5 [25.5, 28, 28] cm
J = 6.5 cm
K = 46 [46, 47, 47] cm
L = 48 [48, 51.5, 51.5] cm

[58, 64, 64] sts and release from machine.

LEFT FRONT

Push 37 [32, 29, 48] Ns at left and 27 [38, 45, 32] Ns at right of centre 0 to WP. 64 [70, 74, 80] Ns. Work as for back from * to *. Using MT, K 120 rows. RC shows 122.

SHAPE FRONT EDGE

Dec 1 st at beg of next and every foll 4th row until 44 [49, 49, 54] sts rem. K 22 [22, 10, 10] rows. RC shows 221 [225, 229, 233].

SHAPE SHOULDER

Cast off 14 [17, 17, 18] sts at beg of next row, K 1 row. Cast off 15 [16, 16, 18] sts at beg of next row, K 1 row. Cast off rem 15 [16, 16, 18] sts.

RIGHT FRONT

Work as for left front, reversing shapings by reading left for right and right for left.

SLEEVES

Push 82 [82, 90, 90] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card 1 and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 18 rows. RC shows 20. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 154 [154, 166, 166] sts. K 13 [13, 9, 9] rows. RC shows 174 [174, 178, 178]. Cast off.

LEFT CUFF

Push 74 [74, 82, 82] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card 2 and lock on first row. Set RC at 000. Using MT-2 and MC, K 26 rows. Using MT+2, K 1 row. Using MT, K 1 row. Release card and cont in Fair Isle. K 7 rows MC/A, 7 rows MC/B and 7 rows MC/C. Remove card. Cont in st st and MC. K 1 row. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT-2, K 6 rows. With P side facing, replace 82 [82, 90, 90] sts from lower edge of



SILVER SCENE

Last month I wrote about the KR-11 electronic Knit Radar and its basic features. This month I'm writing about some of the special features of this accessory.

Liz Norton

Last month we saw that the special electronic features of this Knit Radar are centred around the row tension and the feeding through of the block. The row tension (that is, the number of rows per ten centimetres) is keyed in electronically. The block can then be fed down or up using the plus or minus keys respectively. The block moves of course at the correct rate for the row tension that you have fed in and for the scale ($\frac{1}{4}$ or $\frac{1}{2}$) that you are using.

The KR-11 also counts the rows for you electronically as you knit and the row count is corrected when you feed the block upwards or downwards using these keys.

The KR-11 has a pause button which enables you to stop the block moving on while you knit waste knitting. It also pauses the row counter on the KR-11 (not the row counter on the machine).

As we saw last month, the KR-11 is plugged into the row counter on the machine. If you turn the row counter off, or don't trigger it, the block will not be moved on in the KR-11, nor will the row count increase. This effect is seen during knitting fashion lace. When you knit fashion lace, the stitch transfers that create the lace pattern are carried out on different rows from the actual knitting that makes your fabric grow. During the rows when the stitch transfers are occurring, the row counter trigger retracts and the row counter doesn't function. During the knit rows, when the knitting is growing, the row counter trigger is in the working position and the knit rows are counted. (This is normal for fashion lace knitting.) So the KR-11 moves on during the knit rows and doesn't during the stitch-transfer-only rows. When you

knit your tension swatch, you are of course only counting the knit rows, so the KR-11 is compatible with the lace carriage. In fact, it is the only add-on Knit Radar that is completely compatible with the lace carriage.

The KR-7 (the other Knit Radar currently available) is triggered by a plastic feeding lever arm which screws on to the metal plate at the left of the 580 lace carriage. This feeding lever cannot retract during the 'stitch-transfer-only' rows that occur during fashion lace. (To use the KR-7 when knitting fashion lace, remove the KR-7 feeding lever and turn the KR-7 on by hand every time you do a 'knit' row.)

You can of course use the feeding lever and the KR-7 in the usual way when knitting plain lace as, during plain lace, the stitches are both transferred and knitted during the same pass of the carriage. But let us return to the KR-11.

One special feature of the KR-11 that I like is the facility for electronically memorising or marking the position of the block. I'm sure I shall use this facility when shaping the neck. At the position you want to memorise, for instance when you divide for the neck, press and hold down the set key and press the minus key. Then, when you've knitted the first side of the neck, press the minus key and the block will feed back to the memorised position.

When you've finished the second side of the neck, to return the block to the beginning again (I usually draw the front and back of the garment on the same block so I need to do this) you will need to use the manual feeding dial. If you just press the minus key, it will stop at the memorised position. There isn't any way to erase the memorised position

except by turning the KR-11 off, but then you've erased all your other information as well. If you want to memorise another position, you can do this. However, when you key in a second position, the KR-11 forgets the first, so only do this when you no longer need the first memorised position.

If you haven't used this facility, when you finish your piece of knitting and want to return the block to the beginning, just hold down the minus key. The block will stop automatically when the electronic row count says 0, which is usually when the block is at the beginning.

Finally, the change lever. This lever is used for pattern knitting which requires more than one pass of the carriage to knit a complete row of the design. So it's used for double jacquard, multi-coloured jacquard or slip stitch and knitting with the electronic intarsia carriage.

The lever has five positions, 1 to 5. For ordinary single colour knitting and single bed Fair Isle it's on position 1. For multi-coloured work you set it to the number of colours in one row. Since, for this type of knitting, each colour is knitted with a separate pass of the carriage, you are telling the KR-11 how many passes are required to complete each row of the design. Then, when you knit, the Knit Radar only moves on once for each completed row of knitting. So if the lever is on 4, for four colours, then the block will move on once in four passes.

Note that it's the number of colours in a row that counts, NOT the total number of colours in the design. So, if you're knitting double jacquard and you start knitting with colours one and two and then later in the design you change to colours three and four, that is still only two colours in a row and the lever is on 2.

With some designs in multi-coloured jacquard you may be, for example, basically knitting four colours in a row, but in some areas only three of the four colours may be present. When you programme the Design Controller you may remember that the four colours are programmed in over the total area of the pattern, even if in some areas you are in effect telling the Design Controller that a particular colour is absent. (When you

knit the design, when you pick up the colour which is missing from the design in that area, the carriage will pass across without knitting any stitches on the main bed.) In this situation you have the switch on 4 (or whatever is the basic number of colours in one row).

When the change lever is positioned on any number from 2 to 5, the step lights above the display panel function. At the end of each row, the step light for the next row blinks.

I understand that these are to tell you which colour you are about to knit. However, the manual tells you that when knitting with the Design Controller you use that to tell you what colour to knit. Since most multi-coloured knitting requires the Design Controller (unless you have the skills and patience to programme multi-coloured patterns direct on to your mylar sheet yourself), I'm not sure when you would use the lights. Perhaps when I've knitted with the electronic intarsia carriage, which I understand knits intarsia in several different ways, not all of which involve the Design Controller, I'll have more to say about this.

Since, when using the change lever, the KR-11 only moves the block on once for every complete row rather than for every pass of the carriage, the tension swatch has to be measured in a different way. For the rest of the article I shall use 'pass' for every pass of the carriage and 'row' for every complete row of the design.

The KR-11 manual tells you to lay a ruler on your knitting and count the number of rows in ten centimetres. I hate instructions that tell me to count rows, since I find my eyes jump in and out of focus and my count is likely to be inaccurate. Normally with double jacquard, or any knitting involving the ribber, I knit a very large tension swatch. I measure at least 100 passes (and stitches) and then calculate the number of passes and stitches in ten centimetres. (The calculation when measuring 100 passes is 1000 divided by the measurement in centimetres of the 100 passes.) My inclination is still to do this and then divide the answer by the number of colours in the row. This gives the same result as counting the rows in ten centimetres.

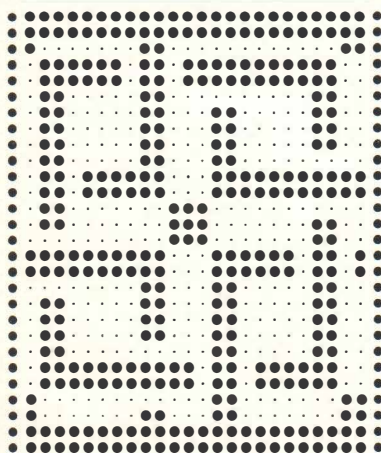
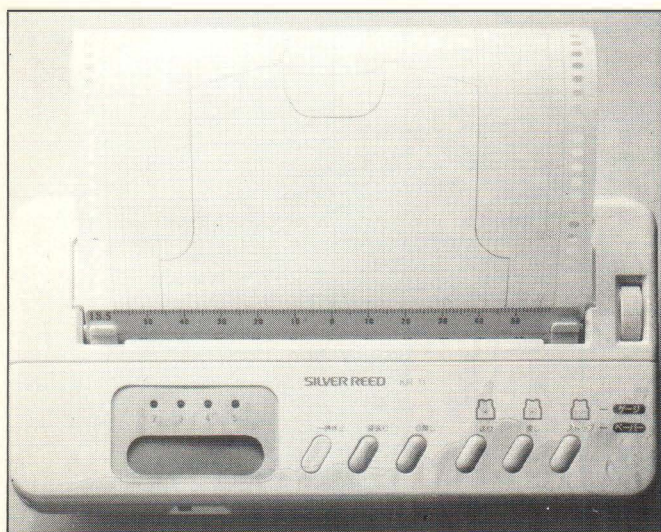
Actually for double jacquard using only two colours in a row, on a standard (or larger) gauge machine, I cannot see the advantage of using the change lever. (You don't use the step lights to tell you what colour to knit.)

As I see it, the main purpose of the change lever is to enable you to use the KR-11, when knitting multi-coloured designs that require a number of passes to complete a single row of the design. With these designs, if you count passes (instead of rows of the design),

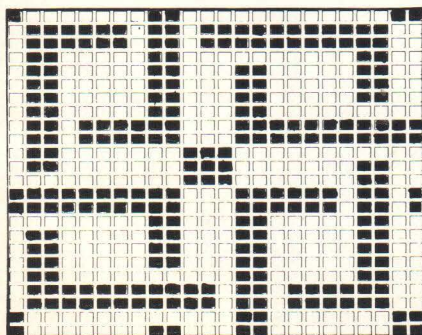
more than 120 passes per ten centimetres are likely.

Otherwise, if the number of passes is less than 120 per ten centimetres, I shall use that as my tension and set the change lever to 1. Most two-coloured jacquard knitted on a standard gauge machine has in my experience given a tension of less than 120 passes per ten centimetres.

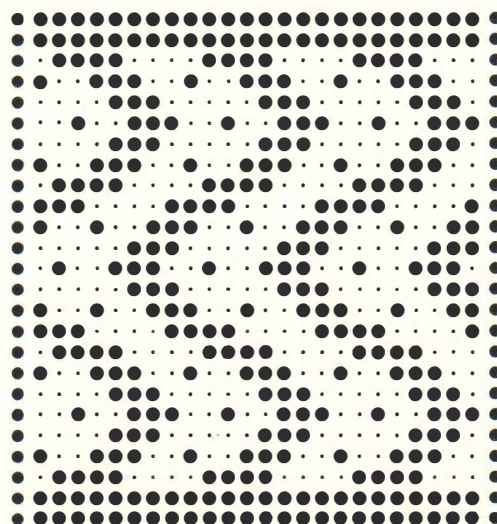
I haven't had the KR-11 very long yet, but the Knit Radar generally is my favourite accessory and I am sure I shall enjoy using this one.



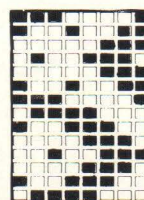
PUNCHCARD 1



ELECTRONIC CHART 1



PUNCHCARD 2



ELECTRONIC CHART 2

sleeve on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

RIGHT CUFF

Work as for left cuff but reverse patt, see Notes.

BACK NECKBAND

Push 58 [58, 64, 64] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card 2 (in reverse, see Notes) and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle. Using MT-2, K 4 rows MC/A. Using MT-4, K 3 rows MC/A. Remove card. Cont in st st and MC. K 1 row. Using MT+2, K 1 row. Using MT-5, K 4 rows. Using MT-3, K 4 rows. Using MT-1, K 2 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With P side facing, replace 58 [58, 64, 64] sts from back neck on to Ns. Using MT+2, K 1 row. Cast off.

RIGHT FRONT BAND

Push 176 [180, 184, 188] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card 2 and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and

cont in Fair Isle. K 7 rows MC/C, 7 rows MC/B and 7 rows MC/A. Remove card. Cont in st st and MC. K 1 row. Using MT+2, K 1 row. Using MT-2, K 26 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 176 [180, 184, 188] sts along right front edge from shoulder to hemline and place on to Ns. Using MT+2, K 1 row. Cast off.

LEFT FRONT BAND

Work as for right front band reading left front for right front and reversing patt, see Notes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams up to markers on back. Join each top outer edge of front band to rem back shoulder and side edge of back neckband. Catch down inner edges on inside. Neaten lower edges. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams, using blind st to sew turn back of cuffs. Fold hems to inside along hemline and slip st loops into place.

PICTURE KNITTING

Wendy Phillips

WILLOW PATTERN

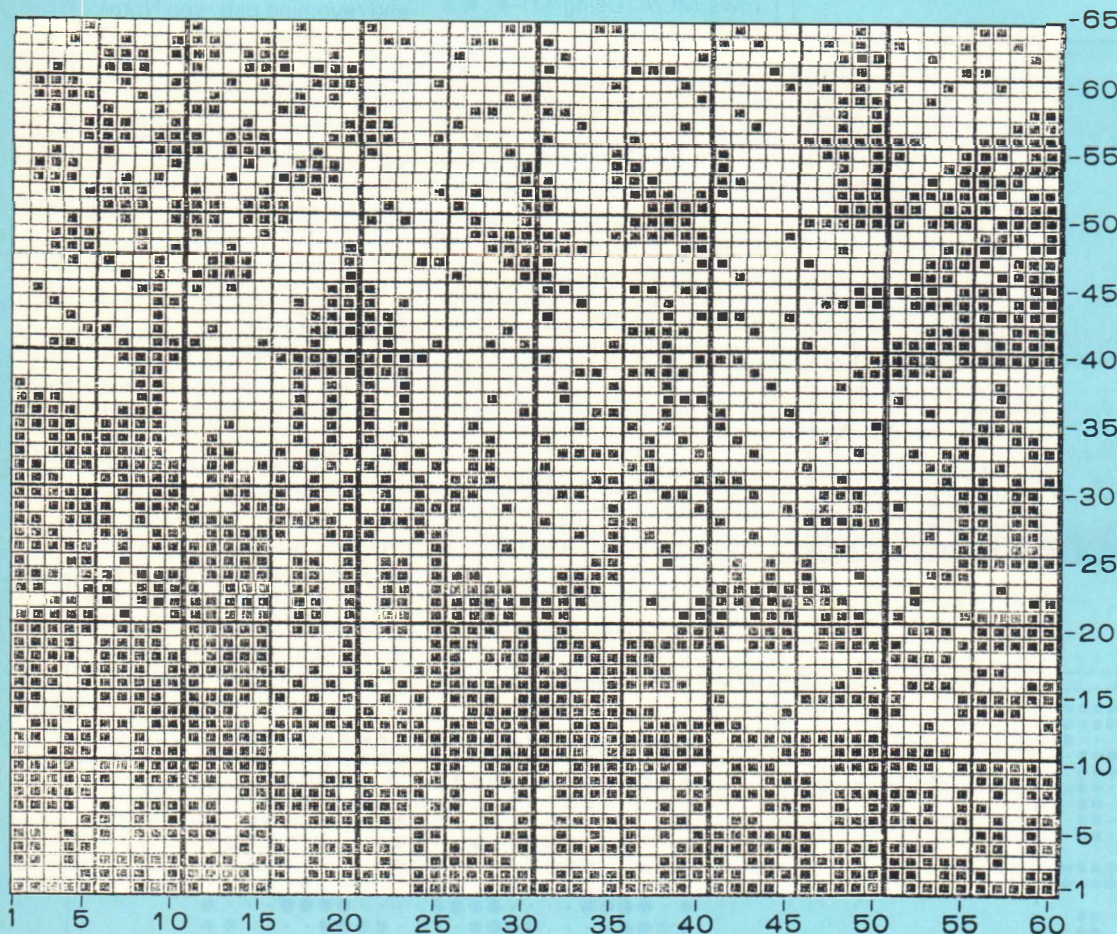
Traditional blue and white 'Willow Pattern' has to be one of the most popular designs of all time and just recently a growing number of knitters have asked me for this design in the form of a knitting pattern. Too detailed to fit on a 24 stitch punchcard it is perfect for 60 stitch electronic machines and I was surprised just how much detail I was able to include.

For my first sample, in blue and white, I programmed the 60 stitch picture to knit as a continuous repeat adding one plain white and two plain blue rows before repeating the design to form a second row of pictures.

For my second sample I experimented by programming the design to knit once as shown and then in reverse. For this I used navy on pale blue and was very pleased with the results.

Finally, using the same programming method as above, I decided to try to create a scene depicting a glorious sunset. Instead of using pale blue as my background I chose six glowing shades of yellow, orange and red. Knitting them as stripes I started with the palest yellow and finished with the deepest red. The stripes should not have the same number of rows, mine varied from seven rows to 15 rows. When I had finished I couldn't help picturing myself sitting by that tall pagoda watching the sun go down!

I hope you will enjoy knitting this willow pattern on your garments. It goes without saying that by using blue and white yarn you will produce a traditional and instantly recognisable design. But don't be afraid to experiment with different colourways, you will find this great fun and at the same time will create something which will be unique to you.



Colours for sunset in this order

- dark red
- scarlet
- dark orange
- pale orange
- yellow
- lemon



LATCH ON

GARTER BAR AND GARTER CARRIAGE

Some knitters seem to have been getting confused about two accessories – the garter bar and **the garter carriage**. First of all I will explain the difference between them, then talk about the ‘hiccups’ I have had with the garter carriage.

Joan Lafferty

The garter bar is used for turning over the knitting, so that a purl row (or rows) can be knitted on the stocking stitch side of the work. First of all a metal bar which stops the needles moving forward or back is fixed across the needlebed. The bar itself is used in several parts according to the number of stitches to be turned. It is something like a large transfer tool, but care must be taken that it is the right way up before trying to use it.

It is comparatively simple to take off the stitches; rather harder to get the knack of replacing them. For want of a better word, they are ‘scraped’ off the tool on to the needles, with the bar held horizontally. This is not the only use for this bar, clever people can decrease stitches all along the line – but I am not one of them!

I well remember a student bringing one to class for me to show her how to work it. ‘Have you got the instructions?’ I asked (she had given me no warning the previous week). ‘No’, she said, ‘I wouldn’t insult you by bringing them’. I would have been quite happy to be so insulted! However, I thought about it and, happily, I got the bar the correct way up and managed to do the ‘scraping’ successfully the first time.

Elated with success, I went home and tried – and tried – and tried – and couldn’t do it again. So this is a piece of equipment you either love or hate, although I think I fall

somewhere between the two. I met someone at a knitting weekend (of course) who told me it was the best thing she had ever bought, so obviously once you have got the knack of using it, the garter bar is a very useful accessory.

The garter carriage is quite another matter. Firstly it is for Brother machines only and then only for certain models from the Brother range. It works on its own, powered by electricity of course and is as dear, or dearer to buy, than some machines. However, garter stitch is not the only

achievement of this clever tool. It can do rib, 1x1, 2x2 or whatever you care to put into the programme. It will also cast off and the later models cast on as well.

With my first garter carriage it was necessary to cast on with an ‘e’ wrap, not with the needles pushed right out, winding around the stems, but into the hooks themselves. This needed a bit of practise so that the cast-on was not too tight. With my KG93 the machine does this for me. There are garter carriage models for some punchcard machines and others for the electronics. Since I have never had the punchcard model I can only talk about the 950i. One point to bear in mind before even starting with the garter carriage is to check that there are no bent needles or latches, or bent gate pegs. All these things will impede the smooth running.

do not use my garter carriage as much as I would like because my husband objects to the noise. It is not terribly loud, but a continuous ‘chug-chug’ and he says he feels as though he is living in a factory! So I usually wait until he is engrossed in the garden for a few hours; this means I have

to put ‘King George’ (my pet name for the garter carriage – not my husband!) into hibernation in the winter months. This is why I had the ‘hiccups’ mentioned above. Instead of re-reading the instruction book I ploughed straight in, then wondered why my machine was not working.

Naturally it is necessary to see that the power is switched on, but this was automatic, since the 950i is permanently plugged into the mains. I checked that I had pushed the plug home properly on the carriage itself; this was fine. Then I realised that I had not threaded up properly – the carriage comes with a yarn mast that has a hole to attach the electric lead. It also has a ‘sensor’ which hangs over the yarn. If the yarn runs out while the machine is unattended it automatically turns itself off. (Unlike knitters, who often don’t notice that the yarn has broken and continue the row, dropping the stitches!) After a lot of checking I found the sensor was not in place but after that away I went – or rather, away went King George.

I was making a button-to-the-neck baby coat, so the back was comparatively easy; I had chosen a drop-shoulder garment, to save a lot of decreasing. As I always do, I was using the KnitLeader, although knitters without this accessory can use a chart at the back of the book, called the ‘Comparison chart’, to work out the number of rows. This, somewhat naively, stated ‘You can guess the approximate number of rows from the following chart’. I feel like saying ‘Guess? What me? Never.’ But I don’t because my motto is ‘Guess-work’s best when it comes right!’. Whichever method you use it is essential to do the usual tension piece.

When it came to the front I did all the right things (as I thought). I instructed the knitting machine which pattern I was going to use and so on, then still found it would not work. I had forgotten to set the number of rows. Reading the instruction book I found it kept referring to the ‘row



counter'. I have used a row counter on the main machine for so many years that I thought it was referring to this. But of course there is another row counter, on the garter carriage itself, which works in reverse. You set how many rows the machine is to knit then it counts down to '0' and switches itself off. Obviously if there is no number on this counter the machine will not work!

It also goes on strike if the garter carriage hasn't passed across the turn mark at the end of the knitting machine. This gives instructions about the pattern you want to knit. But more than this, the carriage must be taken across to the edge of the work so that the green light on the pattern display lights up. I had forgotten this vital step on one piece I was knitting.

It is not always easy to get the carriage to move manually, it sometimes helps to move it back a little, then move it forward. It is also essential to check that the front of the carriage is under the front runner – it sometimes comes adrift when doing this manoeuvre. Then the poor thing rises up on its hind legs and tries to knit. (It always reminds me of a praying mantis, not that I have any personal knowledge of these little things!)

I had occasion to switch off at one point, so I did what I always do – I made a note of the row number on the display. Whatever you put into the memory should come up when next you switch on, but if for any reason the number is not the one that you noted before switching off, just tap in this number and press CF.

When it came to knitting the garment I decided it would be quicker to do the rib with the ribber – of course if you don't have a ribber this is impossible – but it did avoid a lot of 'factory noise' so far as I was concerned. Having transferred all the stitches to the main bed, I attached the cast-on comb and put on a couple of claw weights. I had originally bought my garter carriage second hand, so the claw weights that came with it

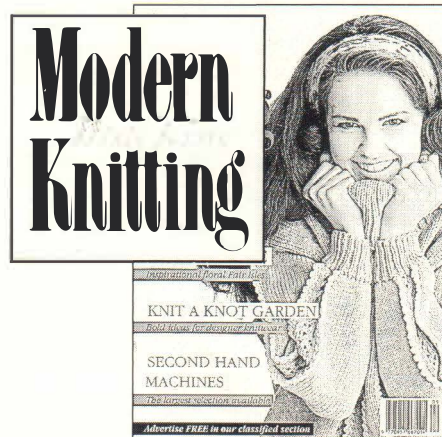
were missing. The book says these should be used when increasing a few stitches, but in the past I have got round this by using the nylon cord to hold them down. Of course, it is necessary to cast these on by hand using 'e' wrap and then sit holding the nylon cord while the carriage knits a row or two.

Talking of the nylon cord, this is the best thing to use when shaping a neck or shoulder. Obviously one cannot push needles out to holding position, moreover although I haven't tried it out, I strongly suspect that 'King George' would object to two stitches on one needle. (Now a reader is going to write in and say she can do this quite successfully – but then you don't know about 'Lafferty's law' – things that go well for other people seldom do for me!)

The other little hiccup was caused by the point cam. The book suggests you use these to give a neat edge for sewing up, but one of mine was broken, so I decided to see what happened without it. The carriage knitted perfectly and I had no trouble in sewing up. In fact since it was a baby coat I did not use the Hague Linker, because I think this gives too hefty a seam for a tiny garment.

I was a bit puzzled by a remark made by one of my students who was given a garter carriage as a Christmas present (lucky lady!). She said one could not knit neckbands with the carriage. Since I do this whenever it suits me, I couldn't understand what she meant. Of course, personally I always hold my neck stitches, whichever machine I am using, then remove them on to nylon cord and knit a ribbed band. I now realise that no garter carriage could knit stitches that had been decreased or cast off. In that case one would need to do one row with the knit carriage. Since on this occasion I was making a small garment I knitted one row by hand across the 'held' stitches. Had it been an adult garment I would have used the knit carriage for this one row, then set the garter carriage for rib.

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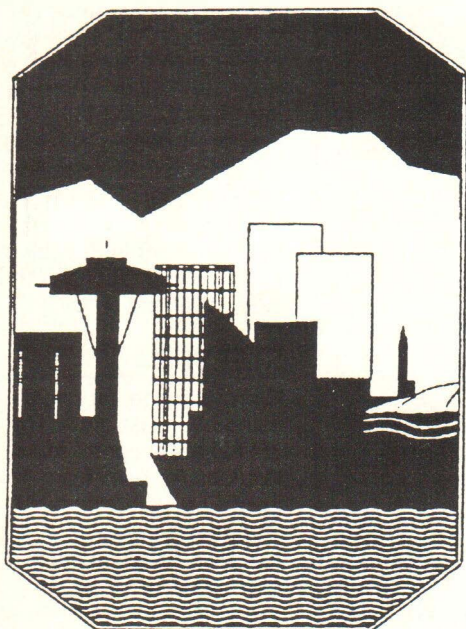
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BACK

With carriage at right and using MC, cast on 140 [148, 156, 164, 172] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 2 rows. Using C, K 32 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 1 row. Insert card 1 and lock on first row. Using MC, K 2 rows. Release card and cont in Fair Isle patt 1. K 37 rows. RC shows 40. Remove card. Insert card 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle patt 2. K 85 rows. RC shows 127. Remove card. Insert card 3 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 16 rows. RC shows 145. Remove card. Insert card 2 and lock on first row. Cont in st st and C, K 2 rows. Release card and cont in Fair Isle patt 2 using MC instead of C and C instead of MC **. K 53 [53, 59, 59, 65] rows. RC shows 200 [200, 206, 206, 212].

SHAPE NECK

Note patt row on card. Using nylon cord, K 81 [85, 90, 94, 100] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 47 [51, 54, 58, 60] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 22 [22, 24, 24, 28] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 33 [33, 39, 39, 45] rows. RC shows 180 [180, 186, 186, 192]. 28 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 78 [82, 87, 91, 97] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 47 [51, 54, 58, 60] sts

6 BORDERED SWEATER

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Yeoman Cashmilon 4-ply.
1 x 500g cone in Aran (MC).
1 x 500g cone in Aqua (C).

GARMENT WEIGHT

Finished garment in second size weighs 340g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 102 [108, 114, 120, 126] cm, 40 [42½, 45, 47, 49½] in.
Length to shoulder 64.5 [64.5, 66, 66, 68] cm, 25½ [25½, 26, 26, 27] in.
Sleeve seam 48 [48, 48, 49.5, 49.5] cm, 19 [19, 19, 19½, 19½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch cards or fill in pattern cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SILVER ELECTRONIC MACHINES

PATTERN 1

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0.

PATTERNS 2 AND 3

Place needle 1 cam at centre 0.

ALL PATTERNS

Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models).

BROTHER ELECTRONIC MACHINES

PATTERN 1

Centre pattern over centre 0.

PATTERNS 2 AND 3

Place pattern at each side of centre 0.

FAIR ISLE PATTERN 1

K 1 row MC/C, 2 rows MC only (st st), 1 row MC/C, 2 rows MC only (st st) and 31 rows MC/C. These 37 rows form pattern.

FAIR ISLE PATTERN 2

K 1 row MC/C and 2 rows MC only (st st). These 3 rows form pattern.

rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over 16 [16, 18, 18, 22] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 76 [76, 78, 78, 82] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, K 1 row. Insert card 1 and lock on first row. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 124 [124, 130, 130, 136] sts and, AT THE SAME TIME, using MC K 2 rows. Release card and cont in Fair Isle patt 1. K 37 rows. RC shows 40. Remove card. Insert card 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle patt 2. K 82 [82, 82, 88, 88] rows. RC shows 124 [124, 124, 130, 130]. Remove card. Insert card 3 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 16 rows. RC shows 142 [142, 142, 148, 148]. Remove card. Insert card 2 and lock on first row. Cont in st st and C, K 2 rows. Release card and cont in Fair Isle patt 2. Using MC instead of C and C instead of MC, K 4 rows. RC shows 148 [148, 148, 154, 154]. Cast off.

NECKBAND

Join right shoulder seam. Push 140 [140, 144, 144, 152] Ns to WP. With K side facing, pick up 84 [84, 86, 86, 90] sts around front neck and 56 [56, 58, 58, 62] sts around back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and C, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 14 rows. Using MC, K 8 rows. Using C, K 14 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully

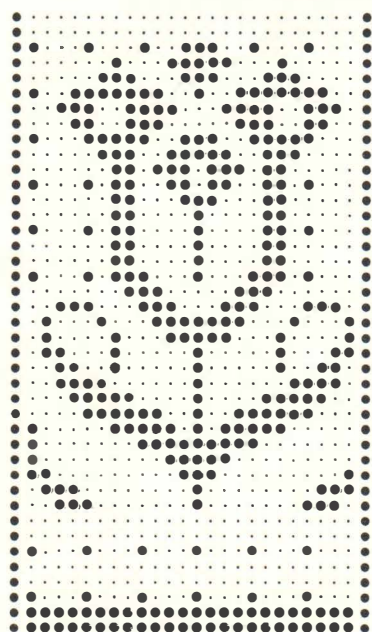
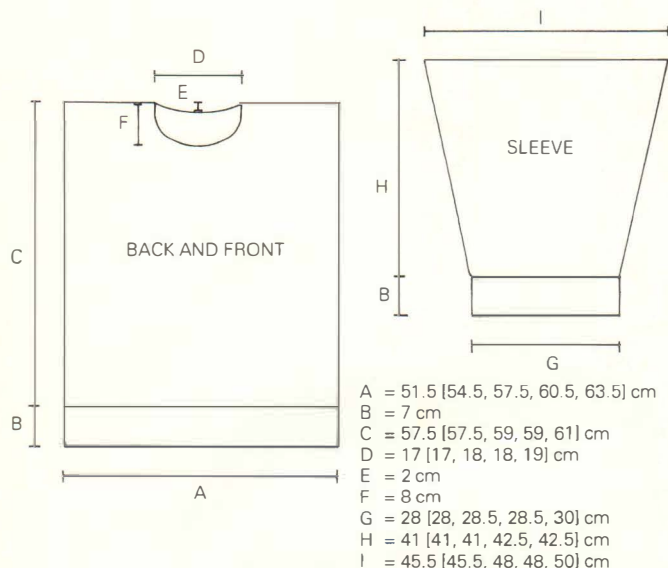


following instructions on cone band.

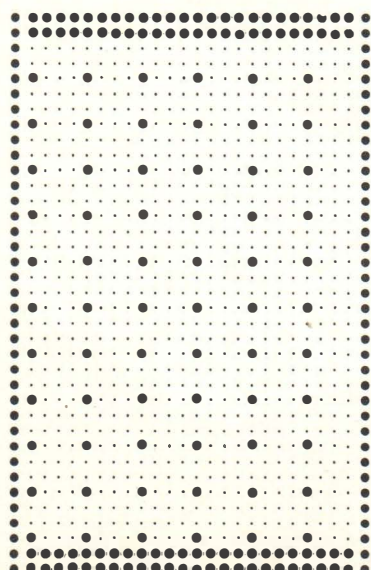
MAKING UP

Join left shoulder and neckband seam. Set in sleeves

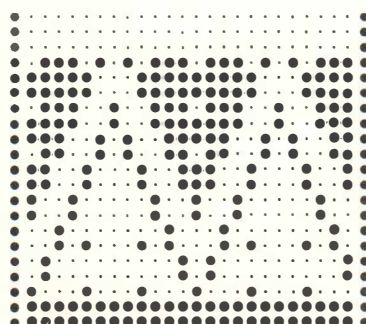
matching centre to shoulder seam. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling VY as required, backstitch through open loops of last row worked in C.



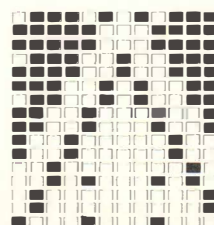
PUNCHCARD 1



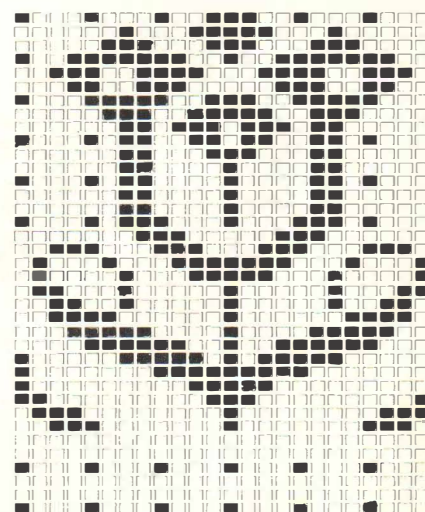
PUNCHCARD 2



PUNCHCARD 3



ELECTRONIC CHART 3



ELECTRONIC CHART 1



ELECTRONIC CHART 2

TALKING TOYOTA PUNCHCARD ADAPTATIONS

The Toyota K858 uses punchcards that have 12-stitch pattern repeats. This need not limit your choice as a close look at 24-stitch repeat cards will show that many of these patterns can readily be adapted.

Shelagh Hollingworth

Take a careful look at the pictures of the patterns on pages 18 and 19 of your manual. Some of these are obviously narrow enough to suggest that they are only twelve stitches wide. A case in point is Card No.4, on which each of the little people is twelve stitches wide and just fits the punchcard neatly. To obtain a twelve-stitch-sized character on a 24 stitch punchcard one would have to punch in two of each person side by side. Conversely, some of the patterns rated suitable for the 24 stitch pattern machines may be adaptable to 12 stitch punchcards.

It is a feature of fabric

design that patterns are obliged to repeat themselves and the repeat (or placing together of the edges of the pattern) can give a completely different look to the overall design. Sometimes a pattern which appears at first glance to spread right across a wide area, can be broken down to finish with a repeat of only a few stitches. This is best shown by example.

Card No.10 makes an interesting all-over pattern and it isn't easy to tell just by looking at it that it takes a repeat of only 12 stitches. However, this must be so or it would not be in the manual for the K858 machine. The picture shows

that pattern with the repeat outlined. For a 24 stitch card, it would have two repeats on the card. Cards No.11 and No.16 are other very good examples and it might be a suitable exercise for you to lightly pencil round where you think the repeat comes on these two patterns.

The best way to approach looking at pattern repeats is to take a straight piece of blank card and then place this against one vertical line of stitches, preferably where the pattern seems to begin, say against one side of the diamond shape on Card No.11. Make sure that the line is straight all the way up and that you can see the same stitch against the card edge at the same place on each diamond. Now use a pointer (a pencil or a machine tool is best, a ball-point pen might mark the picture) and count 12 stitches out to the right. The very next stitch to the right should be identical to the stitch you began with.

In the same way you will be able to work out the row repeat, which for Card No.11 is 10 rows. It doesn't matter where you start counting the pattern. Providing that you keep the left-hand margin tightly in place, you will find that the same shape of pattern will begin again, 12 stitches on and it continues so, right across the row.

With so many patterns to hand and plenty of others available (see Toyota optional punchcard sets 801, 811, 851 and 871) you may wonder whether you need to look so deeply into punchcards, but to use the machine to its full potential it is best to study every aspect even at this early stage. Now that you are aware of the repetition of 12 stitch patterns you will find it very simple to outline 12 stitch repeats when you see them on 24 stitch punchcards. The following diagrams show how a pattern can be built up from the basic shape to a 24 stitch punchcard but also be broken

down to fit a 12 stitch card.

The diagrams below show you how to outline the pattern shape, how to repeat the shape across a 24 stitch grid and how to isolate a 12 stitch pattern repeat from a 24 stitch grid.

To work this idea out for yourself, once you are able to select 12 stitch patterns from 24 stitch grids, you will need to have a set of blank cards and a punch. These are readily available and the technique for punching your own cards can be quickly mastered. Once you have achieved the ability to work from other cards, the opportunity to work to your very own patterns and make exclusive designs on your basic garments will be an enormous advantage. Not only will you be able to see at a glance whether you can use any design that catches your eye in magazines or pattern books, but you will be able to punch cards for books of patterns advertised in magazines and you need not consider

yourself restricted to patterns with just 12 stitches.

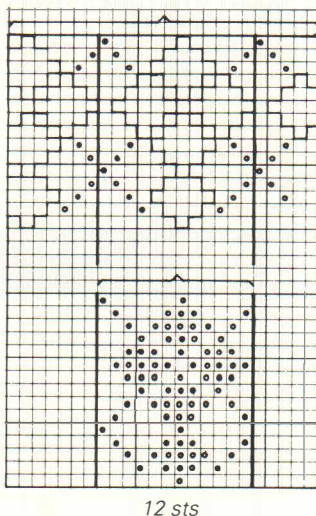
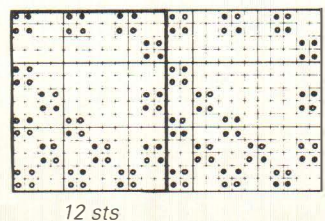
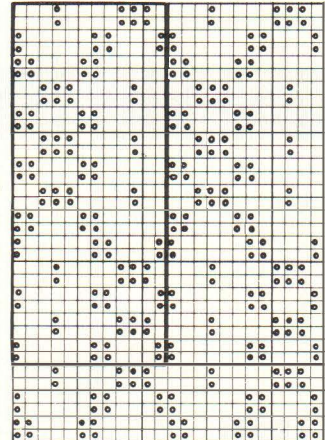
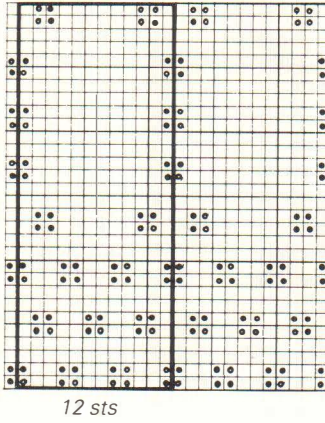
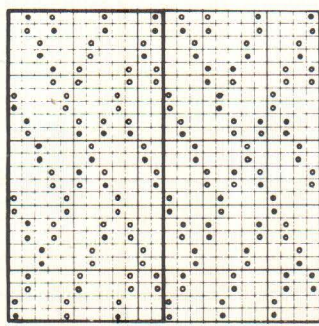
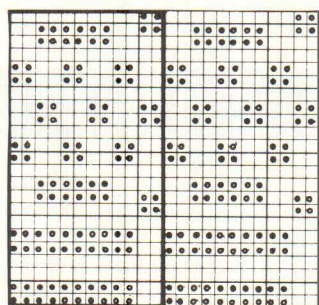
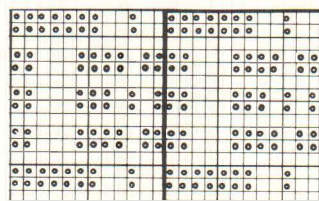
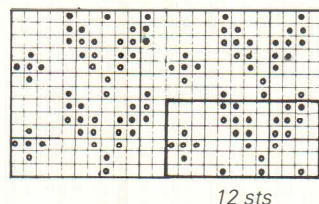
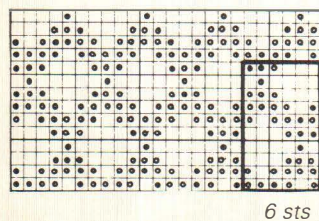
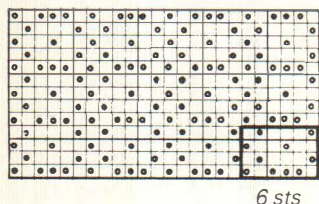
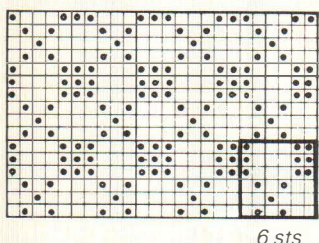
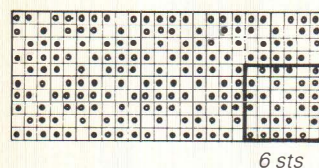
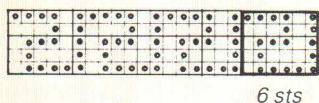
REMEMBER

1. The K858 pattern repeat is for 12 stitches but any pattern that can be broken down into a 2, 4, 6 or 12 stitch repeat may be used on your machine.

2. Once you have the ability to work out how many stitches are needed to form a pattern you will be able to use many 24 stitch patterns provided you have a set of blank cards and a punch.

3. Do make a sample piece before you start on a garment, not only for the tension but to fix just which colours you need in the front and back yarn feeders.

4. On the K858 when you punch a card, the holes will give you the background colour, the blanks will give you the contrast.



QUESTION TIME

Today, we begin by concentrating on members of the Club who own Duomatics – Pfaff or Passap. We have a selection of questions and queries, nearly all related to garments that they have recently been working on.

Pat Coulston

Firstly, let us consider a cardigan knitted by Jean which is in double jacquard, using two colours. Her first difficulty was that she did not think she had enough of the ground colour – blue. So she knitted the front and back with the blue as the background, but reversed the colours for the sleeves, so that white became the background. However, there was no difference at all in the saving, because although the cuffed ribs were white and not blue, they were much smaller than the front and back welts!

Her second problem was she was not satisfied with the 2x1 rib (or 2x2 handle down, 2x2H, commercial rib, industrial rib – they are all the same thing), as it was flat and not 'springy'. This was an easy one to answer – she had forgotten to 'rack back' after the cast on rows!

E6000 machines: Cast on No.4 – if you follow the

instructions, this raises no problem, as the instruction comes up on the console, telling you when to rack back, after the two CX/LX rows.

Duo 80 machines: Arrange needles as in the following diagram then rack (all the way round) anti-clockwise.



could have been improved by knitting this welt with double yarn at a larger stitch size or by adding a strand of matching sewing thread (Drima and so on). If several strands of 2/30s had been used instead of straight three ply, one or two extra strands could have been added for this welt.

A new problem was raised, with one member wanting to copy a shop garment and knit double jacquard and then go into single bed tuck. I am afraid this just doesn't work. Two different tension swatches would have to be knitted as the single bed tuck stitch is so wide.

It would be necessary to work out how many stitches were needed for the jacquard part, then how many for the single bed tuck stitch part.

The jacquard would then be knitted, the stitches transferred to the main bed, one row knitted plain and then the knitting removed on WY. Having successfully done that, one might wonder if the two different techniques work well together in this fashion, but I realise this is for the knitter to decide.

HOWEVER, then Jackie (using a Duo 80) showed her garment and all the rules about not mixing every needle rib (Duomatic K/K) and double jacquard went out of the window. She had used Bramwell four ply acrylic (this is not recommended for the Japanese double jacquard), started with a rib for the welt as usual, then changed into every needle rib. Next came some stripes, then the design moved into one colour, plain jacquard for about 12 rows, then into patterned double jacquard. The sleeves and back were all in every needle rib for which a separate tension swatch had been knitted.

If she had asked me could she do this on the front, I would have said no, as the texture of the every needle rib is looser than the jacquard and it would look funny. WRONG again! I think maybe (to try

and put myself in a good light!) it was the clever use of the stripes, dividing up the every needle rib from the jacquard, that worked so well.

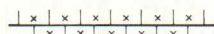
SEWING RIBS UP NEATLY

This is the aspect of knitting that separates the proficient from the beginner.

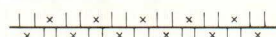
I always do this in mattress stitch, but you can run into difficulties if the end needles are not on the same bed, or not in a correct pattern sequence.

The diagrams show the correct position for the end needles in the following ribs.

1x1 RIB



2x2 RIB



If you are a Passap knitter, you probably obey the 'Passap Rule' for the needle set up and have an extra needle at the back right and front left. This is text book instruction and correct, but you do not have to stick to it invariably and you can quite successfully arrange the needles, as above, with the end ones either on the back or the front bed.

Now, when you sew up, you can get a lovely seam, sewn so that the rib pattern is unbroken.

I am frequently asked 'what is industrial yarn' or, 'what is the meaning of the numbers 2/30' inside a cone of yarn?

Very briefly and simply put, the industrial yarns are very fine and come on large cones. They are wonderfully economical to use, easy to knit with and wash and wear for years.

The figures in the cone convey two pieces of information. The figure at the left is the number of yarns that have been plied (twisted together). The figure at the right is the special length to the pound.

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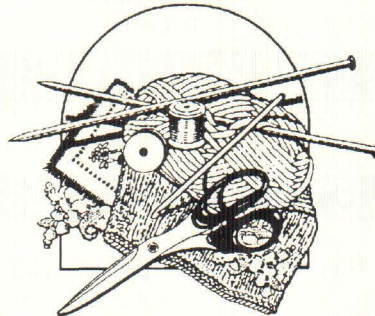
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So if you see 2/36 inside a cone, it means there are two yarns plied together, but it is very, very fine (like a very fine one ply), if you see 2/8 this is still two yarns plied together but much thicker (they do not give so much length to the pound) and is more like a four ply. However, a four ply can be 2/8, 2/10 or even more. So you can see why four ply yarns are not all the same and different manufacturers' yarns never give the same number of stitches and rows to ten centimetres, although they all call the yarn four ply. This is very simplified, but I hope it helps.

Some of you may have remembered that some months ago I raved about my new electric wool winder. Now I have added to this. When I was at one of the shows last year, I was able to see demonstrated from P.D.B. Engineering, their tension arm, that fixes on to the winder. This makes the ball of yarn much more even and also, you can leave it winding, all by itself and do not have to put it through the tension mast (I never did this anyway, I hand-fed it). It is quite brilliant.

What else did I buy – oh yes, from Mrs La Riviere, a ribber carrying case. This is excellent as I take my machines all over the place for clubs and so on. I also bought from her a plastic yarn holder. This fits on the side of the wardrobe and stacks the cones very neatly.

The range of buttons at these shows is amazing and some producers even have a catalogue, which has been most welcome to club members.

My latest purchase, at last, is DesignerKnit 5. I purchased this from Angela Gordon who also runs day courses here in the South for those who want to learn more. She has been so helpful and is an ideal person from whom to purchase something like this.

Also, if you look back in MKM to May, June and July 1992, you will find excellent articles by Anna Stevens, which, if you are like me and need lots of help, you will find very useful indeed. Then when I had conquered basic shapes, her article appeared in August on the Professional Package.

At present, I am only working with simple shapes and altering them slightly!

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The frequent publication of new books on the subject of machine knitting and its associated crafts can sometimes cause a dilemma—which ones should we buy? To help us decide, Andy will review the latest publications and provide an unbiased resumé on the content of each new title!

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All those legal queries relating to knitting businesses, club activities, sale of work and so on can now be directed to Steve, our resident solicitor, who will be pleased to offer advice and help on matters 'legal'!

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SIMPLY SILVER

Last month I wrote about the lace carriage and knitting plain and fashion lace. This month I'm moving on to motif knitting in lace and making a garment in lace.

Liz Norton

To knit motifs in lace you will need the motif cams and the point cams that are supplied with them. With some models, the Silver 280 and 740 and some of the earlier Knitmaster machines, the motif cams and point cams are supplied with the main carriage. For other models they are available as an accessory.

The motif cams are attached to the carriage, on the extension plates behind the side levers. To attach the motif cams put the side levers forward on 0. Don't forget to return the side levers to the ▽ position after attaching the motif cams.

The point cams, labelled for left and right, are positioned on the needlebed to mark the edge of the motif. The point cams are half cream and half orange. The dividing line between the two colours marks the limit of the motif. The point cams fit at the back, in the slots of the needlebed, just in front of the carriage rail.

My 700 manual says rather quaintly, in the introduction to lace motifs, 'Make a pattern where you like on the fabric'. To me this implies that you can position your motif anywhere. In fact, you are still limited, of course, by the way the pattern repeats fall on the needlebed. The needlebed is marked with diamonds and crosses. The crosses indicate the centre of a pattern repeat and the diamonds the edges. On my machine, the punch-card reader is marked in the same way to remind you of this. For most motif knitting you should line up the centre of the point cam with the diamond; however, lace is more complicated.

First, decide where you want the motif. Then position the edge pins supplied with the lace carriage. These are

lined up with the two needles immediately outside the diamond marking the edge of the motif on each side. The centre line of the point cam is lined up immediately to the outside of the edge pins. So the point cams are enclosing a total of 28 stitches, that is one pattern repeat of 24 stitches and two extra stitches at each side. With any other sort of pattern knitting this would result in two extra stitches being included in the motif at each side. However, the edge pins stop stitches being trans-



ferred, so no lace holes will appear outside the 24 stitches. However these needles, outside the 24 stitches of the motif but inside the point cams and prevented from transferring stitches by the edge pins, perform a very important function. If the edge stitch of the 24 (the stitch immediately to the inside of the diamond) is transferred outwards, these needles will be in a position to receive it. If you DON'T use the edge pins, but simply put the point cams 24 stitches apart, any edge stitch of the motif that is transferred outwards will be dropped, or hooked on to a sinker post, as the needle next to the 24 motif stitches is outside the point cams. It therefore passes through the lace carriage in a different way and will not be in a position to accept the transferred stitch.

Having positioned the motif cams, point cams and edge pins, knitting the motif is easy. With lace as well as with the single motif, it's very easy to knit two separate motifs, that is motifs knitted over the same rows, but separated by an area of stocking stitch.

There is no second colour to create floats across the stocking stitch area, so it is merely a case of positioning a second pair of edge pins and point cams and knitting.

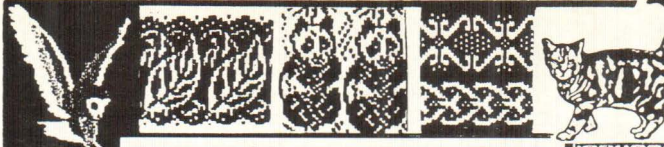
It is also possible to move the point cams and edge pins during knitting to create a shape in lace (Figure 2). Using card L1, I started off with the edge pins enclosing eight stitches (four either side of the centre of the needlebed) and the point cams in the appropriate position either side of the edge pins. The edge pins and point cams were moved outwards four needles every seven rows for the first half of the pattern and then inwards in the same way during the second half. Half way through the pattern, fourteen rows were knitted without moving the cams. A full table for knitting this is given in Figure 3.

Instead of knitting a diamond, I could have started from the point in the centre and gone on moving the point cams outwards until all the needles were knitting lace. I have seen several examples of this in garment designs, where the point of the lace

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FIGURE 1. Single motif in lace



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FIGURE 3 Table for knitting lace diamond in Figure 2

Row number on punchcard	Position of edge pins
1 - 6	Needles number 5 and 6
7 - 13	9 and 10
14 - 20	13 and 14
21 - 27	17 and 18
28 - 41	21 and 22
42 - 48	17 and 18
49 - 55	13 and 14
56 - 6	9 and 10
7 - 14	5 and 6

The single motif point cams are positioned immediately to the outside of the edge pins.

insert was in the centre of the front about halfway up and, by the armhole, the lace extended to the edge of the knitting. Very effective.

Now let us consider garment making. This doesn't pose any real problems. I sometimes get asked how to count the rows in fashion lace. As we saw last month, when knitting fashion lace, on many rows the carriage only transfers stitches and doesn't knit. 'Do I count all the rows?', I get asked. Actually, the designers of the lace carriage have answered this one for us. The row counter triggers on the lace carriage (both for a built-in row counter or an add-on one) retract when the transfer-only

rows are being knitted and return to the working position only during the knit rows; so the transfer only rows are not counted. The row counter triggers also trigger the Knit Radar, so if you are using that (and I hope you are) it won't move on, either, during the transfer-only rows. Clever, isn't it?

Lace, particularly fashion lace, can distort the knitting. So when knitting the tension swatch knit three pairs of marker stitches (on rows 15, 30 and 45), measure the three and average the result. Similarly, measure the rows in three different positions and average the results.

When shaping the neck,



carriage I knit the first stitch by hand, using the end of the yarn from beneath the carriage. This ensures that the yarn is in the correct position for the first stitches. The first stitch is knitted twice, once by hand and once by the carriage. This can be corrected by unravelling both stitches and then knitting the stitch again by hand just once.

Finally, I have sometimes found it difficult to do a free pass for the memory row immediately after knitting the welt. This is because although the needles obviously don't move enough to knit during a free pass, they do move a little. They move backwards (away from the sinker posts). The amount they move depends on the setting of the tension dial. They move more for the higher numbers than for the lower, as you might expect.

I knit my welts using a ribber, usually on a lower tension, so the stitches are small. I had been trying to do my free pass for the memory row with the tension dial of the lace carriage set to the tension to be used for the garment. This is often four or more numbers higher than the tension setting I used when knitting the rib. At the garment tension, the needles wanted to move backwards further than the small stitches of the welt would allow them to. Now I do the free pass memory row with a low setting on the tension dial and set it to the correct tension for the garment AFTER the free pass.

This only applies to fashion lace. Fashion lace always starts with two knit rows. So, by the time the first transfers are made, two rows have been knitted at the garment tension and the stitches will transfer.

With plain lace, the carriage transfers stitches and knits on the same row and stitches are usually transferred on the first row of the pattern. If, after knitting the welt, you do a free pass for the memory row, the stitches you are trying to transfer on the first row of the pattern are the small stitches of the last row of the welt. This may cause problems – the stitches may be too small to transfer successfully. In that case, knit one row of stocking stitch at the garment tension while memorising the card. Then the stitches are of a suitable size to transfer on the first row of the pattern.

needles that are to be held are knitted back to A position, using a nylon cord or a piece of waste yarn. Needle position D cannot be used when knitting with the lace carriage. The sinker plate of the lace carriage is not as deep as the main carriage and, in the D position, the needles jam against the outside edge of the sinker plate. Even if the sinker plate were larger, the needles would still rise over all the parts of the sinker plate that cause the stitches to transfer, causing chaos! You get the same effect if you move the needles to C position. Never move the needles forward of the needlebed while using the lace carriage.

Lace is a directional stitch (you have to follow the arrows on the punchcard), so when starting the second side of the neck the carriage must be on the same side of the needlebed as it was when you divided for the neck and started knitting the first side.

I found that when starting to knit the second side of the neck I often dropped the first few stitches of the first row. So now after threading the

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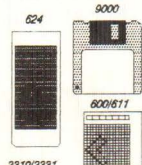
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CLUB LINE

Seminars, courses, demonstrations and club meetings – there is always something happening to interest machine knitters. Check this month's details for local events.

CLUBS & COURSES

Designers Terry Armitstead, contributor to our Creative Intarsia feature and Jane Huntingford are popular speakers at clubs around the country and Terry has a cost-saving suggestion for clubs which find it difficult to afford such visits. He offers his and Jane's services at special rates to clubs within a 50-mile radius of any city they are already visiting, thus saving on travel costs for everyone concerned.

Club secretaries should note that Jane and Terry will be in the area of the following cities between the dates given, so if this brings them within the club area it would be a good idea to contact Terry for more details.

The theme for these days will be to improve knitting knowledge and some of the top specialist tutors, including Maggie Dyke, Liz Philo, Sue Woolley, Janet Spink and Irene Kreiger, have agreed to teach.

Numbers at each seminar will be limited to 40 with at least two tutors in attendance. The cost will be £10.00 with tea, coffee and a light lunch included. All enquiries should be made to Walkers Wools on 081-686 6792.

ASHFORD, KENT

Advance notice has arrived of another Celebration – a second exhibition of work by students of the City & Guilds Creative Studies Course taken with South Kent Education Service. The student's work will be shown as it developed, from inspiration, through techniques to finished article, with ceramics, embroidery and flower arranging displayed alongside machine knitting.

Celebration will be held at Evegate Park Barn, part of a rural development which includes shops, an art gallery and restaurant as well as farm trails to explore in the countryside.

The full address is Evegate Park Barn, Station Road, Smeeth, Ashford, Kent and the dates are Tuesday, 29th June to Sunday, 4th July. The exhibition is open from 10.00am to 5.00pm daily and until 8.00pm on Thursday, 1st July and lifts are available for those who cannot manage stairs. Any enquiries should be made to Ruth Issett on 0233 621768.

HASLINGTON

Last year we reported on Haslington Knitting Club's involvement with HAPPA, the Horses and Ponies Protection Association and apologise for getting the names wrong! Sally Cooper and Viv Waldron are not members of the club

NORTHAMPTON

22nd-26th March

SWANSEA

19th-23rd April

MANCHESTER

10th-14th May

BIRMINGHAM

17th-21st May

Write to Terry Armitstead at 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY, or telephone him on 0243 826125.

CROYDON

Walkers Wools of Church Street, Croydon, have always prided themselves on offering the best in tuition and tell us they have changed the formula of their regular seminars for 1993.

We received the news too late to tell you about the February date for Silver Reed owners but here are the other dates booked so far:

SINGER 3rd April

JONES/BROTHER 8th May

PASSAP/PFAFF 12th June

CLUBLINE DIRECTORY

**To: The Editor, Machine Knitting Monthly,
3 Bridge Avenue, Maidenhead,
Berkshire SL6 1RR**

Please enter our Club in the Clubline Directory ☐

TICK

Please change our Club's entry to the following ☐

Organiser's name

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Name of club

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Full address of club meetings

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Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine.

12114

as we said but Sally is the daughter of club member Christine Cooper and Viv is a reporter on the local paper.

However, we were right that they have been doing sterling work on behalf of HAPPA. Sally thought of raising money by knitting garments and other articles with a 'horsey' theme for sale. Viv wrote about the charity and Sally's idea in the local paper and Christine involved the Club. Since when, of course, the goods have been rolling in but Christine says that there is always a need for more.

So if you would like to help HAPPA care for horses by knitting anything from a bobble hat to a blanket, you will find they have branches throughout the country but you can contact them at: The Knitting Circle, HAPPA House, 64 Station Road, Padham, near Burnley, Lancashire BB12 8EF. Tel: 0282 79138.

BIT KNITTER

Gillian Lamb writes to us from Woking in Surrey to say that Susan Lazear of Cochenille Computer Knit Products Inc has chosen her to

demonstrate Cochenille products in the UK. Currently, Gillian is demonstrating the Bit Knitter, the Jacquard Colour Separation Program and the Knit Editor Program on her Amiga 500 Computer with Knitmaster 580 Electronic knitting machine to groups, individuals and knitting clubs.

Anyone interested should send a SAE for further details or telephone Gillian on 0483 476356. The address is 16 Firwood Close, St Johns, Woking, Surrey GU21 1UQ.

DORCHESTER

There's a change of meeting place for **Dorchester Knitting Club**. They now meet at Rowan Cottage, Prince of Wales Road, Dorchester. For more details ring Jean Keys on 0305 264253 (daytime) or Judy Bagwell on 0305 853776 (evening).

PALMARSH, KENT

The recently formed **Palmarsh Machine Knitting Club** meets every alternate Wednesday afternoon (since 11th November 1992) between 2pm and 4pm at the

Palmarsh Village Hall, Dymchurch Road, Palmarsh. The intention is to have a speaker once a month and arrange visits to the various knitting exhibitions. They are a friendly group and would like to hear from other knitters of all standards who would like to join them. Call secretary Gill Cullwick on 0303 246264 for further details.

SALISBURY

Below is the programme for the rest of the year at **Salisbury Machine Knitting Club**. It is full of interesting speakers as you will see so, first, here are details of the club - you may well want to join!

Meetings are at the United Reformed Church, Fisherton Street, Salisbury on the third Thursday of each month at 7.30pm unless otherwise stated - you could check with Secretary Helen Bonney on 0722 73354.

March 18 - Lorraine McClean
Colour and Inspiration in Design

April 15 - Susan Kennedy
A Peer Inside Your Machine

May 20 - Joanna Nelson
Machine Knitters' Pot Pourri
June 17 - Outing
To be arranged
July 15 - Rosalie Davies
Inspirational Knitwear
August 19 - Lindsay Hardy
Designing for Knitwear
September 16 - Teresa Searle
Felted Knitting
October 21 - Ann Durkan
Knitting My Way
November 18 - Janet Cooke
Brother Knitting Representative

HEMEL HEMPSTEAD

Leverstock Green Machine Knitting Club, Hemel Hempstead, Herts, are holding their annual Charity evening on Monday 10th May - 7.30pm for 8pm start. The speaker this year is Ann Durkan, and all proceeds from a raffle will be going to the Runcie Appeal for a Macmillan Cancer Care Centre to be built in St. Albans.

Tickets are priced at £3.50 each and are available from Jill Horwood - telephone 0442 62539 - evenings only, please.



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Running time: 90 min. £36.05 |
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ANIMATIONS

TURTLE

The reason I chose the turtle to be the last animal in this feature is because I feel it epitomises our treatment of the environment and its inhabitants. Most people know little of the turtle, its habits, lifestyle or history.

Norma Steinberg

There is a tug of war in the conservation field. How can we help animals yet allow them to keep their independence and continue to survive on their own in the future? Having looked at the panda and the rhino it is clear that there is a very fine line between survival and extinction. The turtle is unlike these animals in that there are no figures on how many are still left alive and there is also very little conservation effort.

We have seen in this series that there are two types of destruction caused by humans. The first is an intentional act to destroy and the other is through neglect and ignorance.

The turtle faces both of these. They are killed for their skin, meat, shells and eggs. The turtle crawls out of the sea, lays its eggs and buries them in the sand. These actions are so predictable that hunters know exactly where and when to capture the turtles.

The other danger faced by the turtle is unfortunately all around him. The sea, which has become poisoned by years of dumping waste, can cause great damage to its inhabitants. The toxic waste in the water kills and so does other rubbish like plastic. Turtles also get entangled in the fishing nets called ghost nets or drift nets.

There has been little effort to protect these animals, even though it is easy to see that only when human behaviour changes will they be able to lead unthreatened lives.

People often feel that it is impossible for them to change anything, but once they are

informed they can share the responsibility. We can all change things for the better. In the High Street one has only to look at all the shops which sell and often specialise in products which aren't made from or tested on animals. It is only through consumer demand that these changes came about.

If everybody became more aware of the effect they have on the whole structure of the world they might take more care over their actions. It is already too late for so many animals that we should make every effort to halt and reverse the negative fate that lies ahead of others.

GARMENT NOTES

The turtle is certainly a graceful creature in the water and I wanted to show this fluidity in the sweater.

I used crochet edging to imitate waves or seaweed and if you have never tried crochet I recommend that you invest in a hook and an easy-to-follow book (often children's books are easier to learn from). There are only three basic stitches and once these are learnt you can make thousands of variations. Although the edging I have used may appear complex, it is in fact very easy.

CROCHET INSTRUCTIONS

The crochet edging is worked and then attached to the garment. Work 9 chain stitches. Work 1 treble into second chain made.

2 chain, 1 treble into same stitch, 2 chain, 1 treble into first chain made, 2 chain, 1 treble, 5 chain. * Now turn crochet and make 1 treble into loop formed by second 2 chain. (2 chain, 1 treble) 3 times, make 5 chain *. Repeat from * to *.

The crochet formed looks like rows of zig-zags. Measure the edge of your sweater or cuff and then use one point for every inch of fabric. Attach it to the fabric by making a double crochet into the edge of the fabric, work 2 chain, 2 double crochet into zig-zag point, 1 double crochet into fabric and continue all the way around.

Finally work 9 treble into each downward point of zig-zag.

ATTACHING ELASTIC

First find the length required (enough to go around waist loosely). Then join elastic into a circle. Turn sweater inside out and sew elastic in.

Using a needle and thread, the same or a lighter colour than the sweater, make zig-zag stitches across the elastic.

Pick up a thread from the fabric above and below the elastic alternately, keeping the stitches three knitted stitches apart. This method secures the elastic and also allows the frills to be distributed evenly.

FINAL NOTE

In this series I have tried to do two things. The first was to bring to your attention some of the wonderful creatures whose existence has become threatened.

The second, which I hope to have achieved, is to tap into your creativity and make even a beginner realise that it is through variation that great things can come about. I have tried to incorporate many different methods of finishing garments, some well established ideas and others that I have thought up myself. If some things seem too difficult, or don't quite work for you, then it is your chance to invent what would be right. For example, perhaps crochet is not your idea of fun; then you could try the turtle on one of the other garment styles I have used or, even better, create your own. There are

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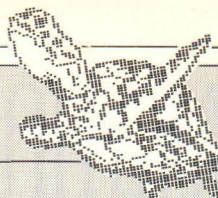
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7 TURTLE SWEATER



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines or standard gauge machines with intarsia facility.

MATERIALS

Brockwell Cotton Slub 4-ply.
500 [500, 550, 550]g cone in Turquoise (MC).
Brockwell Plain Cotton 4-ply.
100g cone in Chocolate (C).
Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 550g.

The fibre content of these yarns is 100% Cotton. For further information about these yarns, please write to the following address:- S. & J. Andrews (WY) Ltd., Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 91 [96, 101, 106] cm, 36 [38, 40, 42] in.
Length to shoulder without crochet 56.5 [57.5, 58.5, 59.5] cm,
22 [22½, 23, 23½] in.
Sleeve seam without crochet 38 cm, 15 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Fill in pattern card, as shown, before starting to knit.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

Electronic Machines

Work single motif over centre 58 Ns.

Machines with Intarsia Facility

Work from electronic chart and adjust instructions as appropriate.

BACK

Using MC, cast on 148 [156, 164, 172] sts at centre by hand. Set RC at 000 *. Using MT, K 124 rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 3rd row until 126 [130, 134, 138] sts rem, then on every foll 4th row until 114 [118, 122, 126] sts rem. K 74 [72, 70, 68] rows.

SHAPE NECK

Push 73 [75, 77, 79] Ns at right to HP and cont on rem sts for first side, K 1 row. Cast off 17 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at beg of next row. 19 [21, 23, 25] sts. K 2 rows. Cast off. With carriage at left, push 32 Ns at left from HP to UWP. Using WY, K a few rows and release from machine. With carriage at right, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Insert card and lock on first row. Using MT, K 98 rows. Release card and cont in single motif Fair Isle over centre 58 Ns. With MC in feeder 1/A and C in feeder 2/B, K 26 rows. RC shows 124.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 3rd row until 126 [130, 134, 138] sts rem, then on every foll 4th row until 114 [118, 122, 126] sts

rem. K 23 [17, 11, 5] rows. RC shows 180. Cont in st st and MC, K 21 [25, 29, 33] rows.

SHAPE NECK

Push 73 [75, 77, 79] Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. Dec 1 st at neck edge of every row until 26 [28, 30, 32] sts rem, then on every foll alt row until 19 [21, 23, 25] sts rem. K 15 rows. Cast off. With carriage at left, push 32 Ns at left from HP to UWP. Using

WY, K a few rows and release from machine. With carriage at right, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Using MC, cast on 144 [148, 152, 156] sts at centre by hand. Set RC at 000. Using MT, K 160 rows.

SHAPE TOP

Cast off 8 sts at beg of next 2

rows. Dec 1 st at each end of every alt row until 122 [124, 126, 128] sts rem, then on every foll 3rd row until 112 [114, 116, 118] sts rem, then on every foll 6th row until 106 [108, 110, 112] sts rem, then on every foll 5th row until 92 [94, 96, 98] sts rem, then on every foll 3rd row until 80 [82, 84, 86] sts rem, then on every foll alt row until 74 sts rem. Cast off.

NECKBAND

Join right shoulder seam. Push 175 Ns to WP. With K side facing, pick up sts around neck edge and place on to Ns. Set RC at 000. Using MT-2 and MC, K 7 rows. Using MT-1, K 1 row. Using MT-2, K 8 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves gathering tops. Fold neckband in half to outside and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Using C, work crochet as in feature around lower and sleeve edges.

endless possibilities, some work better than others and it is only when we realise our mistakes that we can strive toward the more perfect creation.

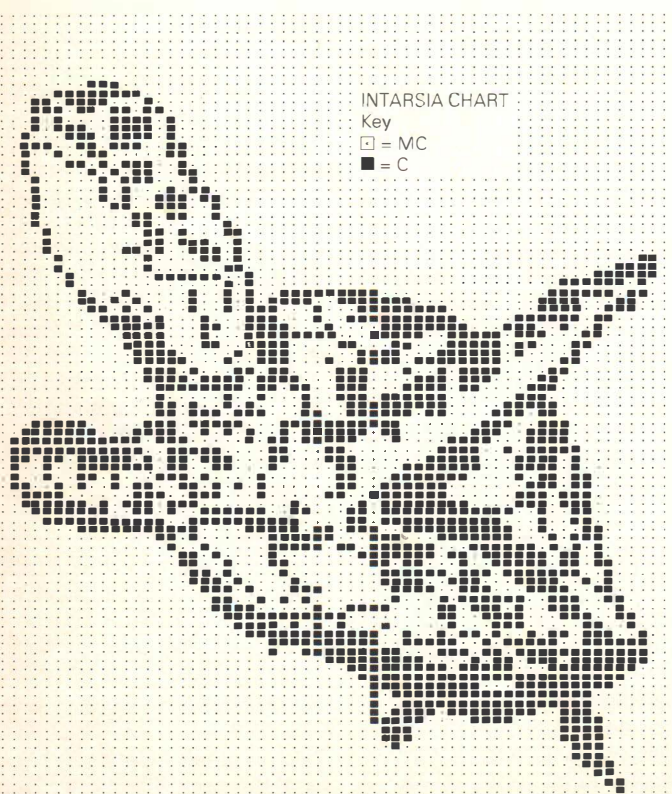
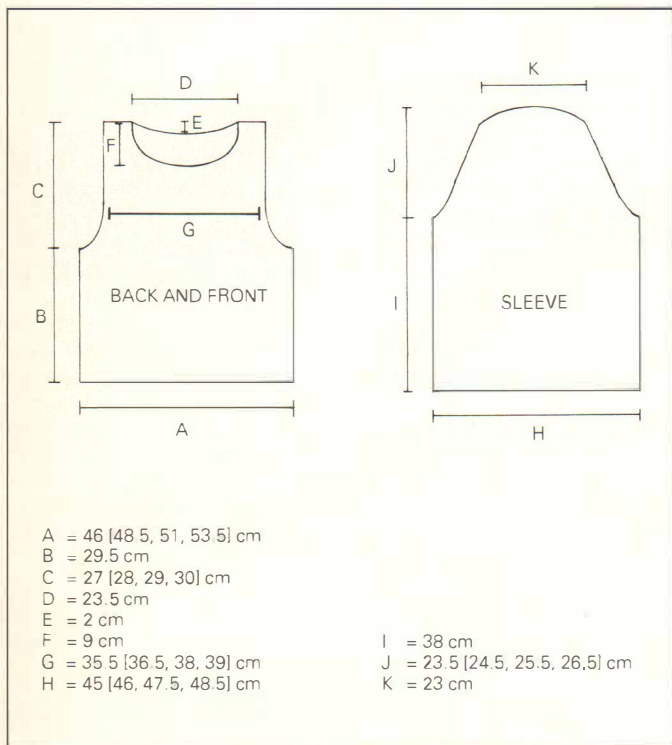
Have fun, I hope that some of my ideas have inspired you to go forth and discover your own abilities and creative potential.

DISKS

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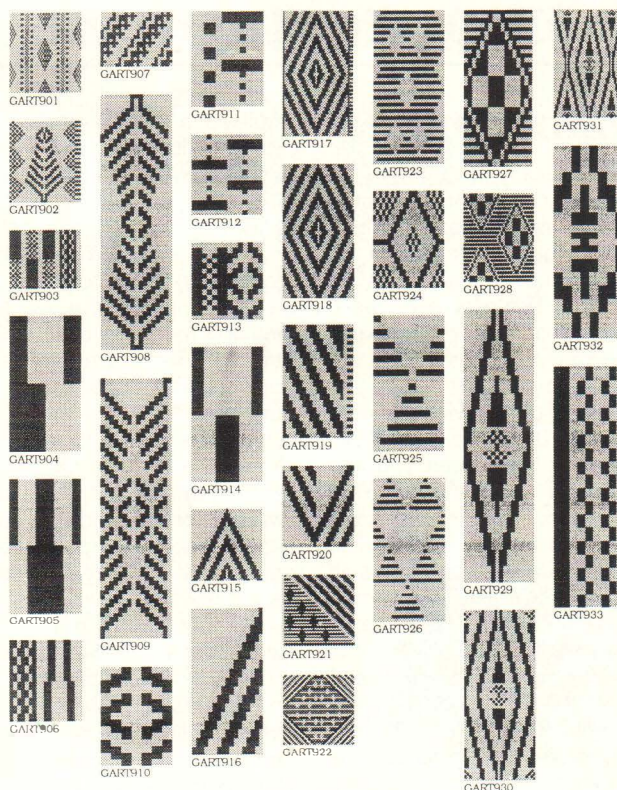
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TALKING POINT

'TWO PENCE COLOURED'

Rather than jump in at the deep end, many of us buy a basic single bed machine to start with. You can relieve the monotony of plain stocking stitch by hand-manipulated pattern making or, for a change, you can add colour after the main pieces are worked.

Shelagh Hollingworth

'PENNY PLAIN'

It is certainly exciting to be able to turn out lots of beautiful garments as good as those you buy but at a fraction of the cost. What makes it even better is being able to make things that are totally exclusive not only to yourself but also to your clients.

One of the convictions I had to try to dispel for one of my clients is that when you add colour to a sweater you are necessarily adding weight. She was convinced that Fair Isle or Jacquard knitting would be twice as heavy in wear as a plain stocking stitch sweater. Because for this reason she avoided anything coloured she was missing out on a whole aspect of sweaters. It was only when I made a sample sweater in yarn finer than standard four-ply that she realised such a garment did not have to be as stiff as a board. I worked at a slightly looser tension than for plain stocking stitch, just as I would had I been hand-knitting.

It was necessary for the all-over patterning to be fairly small as this lady would have been irritated by long floats. In hand-knitting there is one school of thought that believes you must weave in almost all of the stitches at the back and another school that thinks it better to leave the floats long at the back to avoid drawing in the work as you knit. I had a disaster at the beginning of my design career when it hadn't occurred to me to tell my knitter to leave long floats at the back and she

returned a jacket worked in mohair with the back completely woven in. The pattern was checked with alternate blocks which had one light, one dark stitch. The jacket was solid enough to stand up on its own and I have avoided weaving in floats ever since but this does not mean I am unaware that floats can be a nuisance.

I was beginning to see this client as a bit of a challenge but I had noticed that she always commented on anything I was wearing, if I happened to have made it myself. I suppose she reckoned that, as we are pretty much the same shape, if it looked good on me then it would look good on her. This is not strictly true but who am I to complain? The customer is always right and doing things this way could save me making sample garments to show her.

The successful outcome of this arrangement is that I have a happy client who is becoming used to a little colour in her things and has settled on one particular shape. Nowadays I can work a large square in a plain basic colour and add some tone or contrast and, once she has agreed, we are home and dry. When I think it's about time to change the shape I invite her round when I'm wearing something slightly different in the hope that she'll 'see herself' in it.

ENOUGH IS ENOUGH

While Fair Isle all over a sweater can look really won-

derful this is possibly because, by scattering the colours in a regular fashion they blend and soften. As my college professor once said "If you scatter those little hundreds and thousands on a cake you see a mass of muted colours, not the bright individual dots of which they are made".

When making a motif or an intarsia picture the effect will be different. Even if using a design from a book or magazine you will need to take care when choosing your colours if they are not those used for the original design. Always check whether the colours that were used were contrasts or only different tones. In particular, use as few colours as you can get away with or you will lose the effect – overall the colours will simply merge into a sludge.

Let's get down to basics. Decide just how much colour you want to splash over your work and consider the fabric motifs that are now available. You might like to begin by using one of those. They are always well thought out and bear out that warning about not using too much or too many colours at one time. Adding a ready-made motif, possibly a floral spray up one side of a jacket, might inspire you to try something in the same yarn as the garment. That is exactly what happened to me. I decided that flowers in the same weight of yarn as the garment would not only look attractive but also as though they had been knitted in with the garment.

This meant intarsia which certainly appealed to my awkward client but it was slower than I wanted. I found the idea of working quickly to turn out a basic sweater at the machine, followed by a quiet evening embroidering motifs, was just what I was looking for to fill dark evenings. So for me the answer was Swiss darning.

I felt that I could not cover large areas with Swiss darning as that might alter the fabric too much, making some patches very stiff and leaving the remainder still supple. For a beginning flowers seemed best as they can be as big or as small as you like. I admit I made up that first design as I went along, working one flower after another and deciding by eye when it was just right. After the flowers it was an easy task to add the leaves and stems, it was a

case of filling in the spaces. This was useful as, when someone commented that the continuing green stems didn't match at the sides, all I had to do was to add a few green stitches.

There have been many articles about working Swiss darning, so you don't really need me to tell you how. If you have avoided it like the plague because it smacks to you of embroidery and that isn't really your strong point, let me add that it is sometimes called imitation stitch and that, for me, is the appeal as it still looks like knitting. Once you have learned that a knit stitch on the 'right' side of the work has a 'V' shape, this imitative stitch becomes incredibly easy and makes grafting equally simple.

We tend to take the knitted fabric for granted, especially as we can produce it so rapidly but if you look carefully at the construction of the stitches other characteristics appear. It becomes obvious, for example, that purl is not actually a separate stitch from knit, it is simply the reverse of knitting. You may also notice that as you bring the embroidery needle from the front lower point of the 'V', take it up and wrap it around the stitch above, you could also graft two sets of stitches together by this method and you are learning two techniques in one.

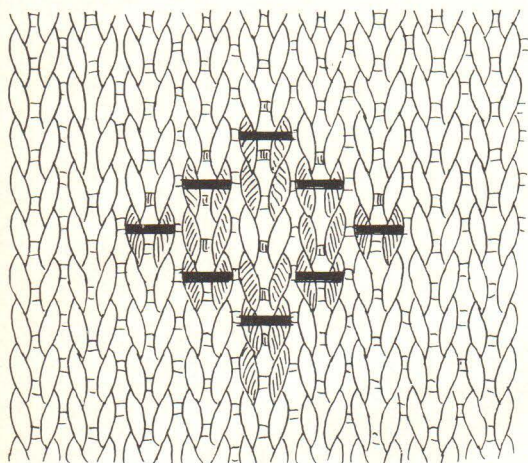
My first efforts at Swiss darning were in order to darn socks! A long time ago my friend who had been an 'au pair' in Switzerland, showed me how to invisibly darn woollen socks and she couldn't even knit. My latest discovery with Swiss darning is a new technique which I think I have invented. If not, I'm sure that someone will write and tell me that I'm wrong!

I wanted to add some moss stitch to the Swiss darned stocking stitch. It had looked so lovely on a hand-knitted sweater with intarsia and I wondered how I could fake moss stitch. I worked all the stocking stitch parts first and then my 'moss stitch' technique worked like a dream. All I needed to do was to work a single running stitch horizontally across alternate stitches, using matching yarn. The effect is very subtle and not easy to show in a photograph but it is good enough to fool people into assuming that the

decoration must have been worked in intarsia because they cannot imagine how else you could have managed it. The idea of sitting for hours, not only working such an intricate design by intarsia but reversing alternate stitches in places by using a hand tool makes me burst out laughing and I let everyone into my

secret.

The great thing is that I have worn such a sweater myself, the best advertisement and now my difficult client wants one. Who is she? Well she is a close relation and although she knows all about this article we are still close friends – what more could anyone ask for?



For a moss stitch effect, work a horizontal stitch across alternate Swiss-darned stitches with matching yarn



SWISS DARNING

This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so, if you have had any doubts, here is a step-by-step guide.

Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

Row 1: Bring needle from back to front of work through the stitch *below* the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just *above* it and draw the thread through (Fig. 1). Insert needle again in the lower stitch

and bring it out in the next stitch to the left (Fig. 2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig. 3).

Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig. 4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below from the following one.

Fig 1

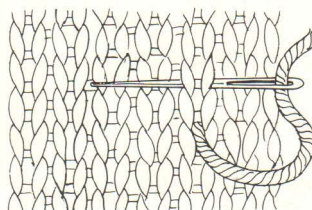


Fig 2

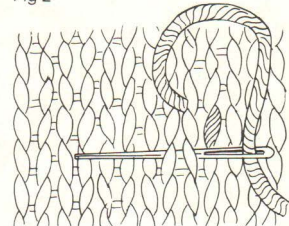


Fig 3

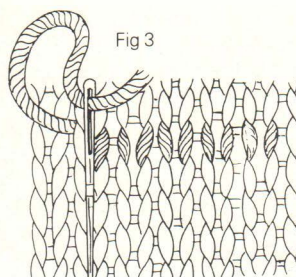
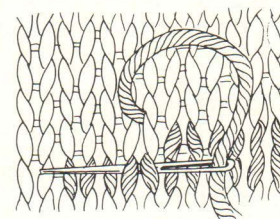
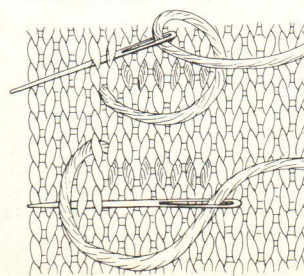


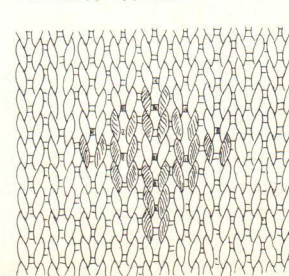
Fig 4



The flow of work



A Swiss darned motif



8 GIANT TORTOISE

PATTERN RATING

** Fairly easy for knitters with some experience.

BODY

Insert card 1 and lock on first row. Push 53 Ns at left and 52 Ns at right of centre 0 to WP. 105 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Set RC at 000. K 158 rows (top of body). Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. K 156 rows (under body). Cont in st st and A, K 2 rows. Quick cast off.

HEAD

Insert card 1 and lock on first row. Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. K 50 rows. Cont in st st and A. Quick cast off.

TAIL

Insert card 1 and lock on first row. Push 21 Ns at left and 20 Ns at right of centre 0 to WP. 41 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. K 8 rows. Using MT-1, K 8 rows. Using MT-2, K 8 rows. Using MT-3, K 8 rows. Using MT-4, K 8 rows. (On Toyota machines, as the tension reduces and the sts tighten, they tend to ride down Ns at selection time. Push them back into position with selection comb before knitting row.) Cont in st st and A. Quick cast off.

FEET (MAKE 4)

Insert card 1 and lock on first row. Push 31 Ns at left and 30 Ns at right of centre 0 to WP. 61 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. K 40 rows. Cont in st st and A. Quick cast off.

CLAWS (MAKE 20)

Push 5 Ns to WP. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Set RC at 000. Cont in circular cord knitting until RC shows 10. Break off yarn, leaving a long

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines. We used a Toyota 858 with a 12 stitch pattern repeat.

MATERIALS

4-ply Acrylic.
Approx 230g in Medium Brown (MC).
Approx 110g in Light Brown (A).
Approx 115g in Gold (B).
Oddment in Black (C).
Long-eyed sewing needle suitable for yarn.
Sewing needle.
Darning needle.
Approx 420g good quality stuffing.
Small piece Black felt.
White and Black cotton thread.
Round dinner plate and new 5p coin for templates.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is 4-ply, medium.

MEASUREMENTS

Size of completed item from head to tail 65 cm, 25½ in.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side.
Punch cards, as shown, before starting to knit, repeating pattern twice across width of card for 24 stitch machines.
We used Toyota cards 1 and 9 for this pattern and reproduce them courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED. Owners of other models should use a card specially recommended for their machines.
The following cast on/cast off methods are used both for speed and because edges are either hidden inside made-up item or yarn ends pulled to gather up edge.
Quick Cast on: (Used throughout.) (Carriage at right.) Tension dial set to MT unless otherwise stated. Use the quick cast on method. Push alt Ns to left and right of 0 to WP as given in instructions. K 1 row. Hook on cast-on comb. Push rem Ns between left and right into WP. K 1 row. (Carriage back at right.) Cont as given. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or for a straight edge pull yarn end to remove any slack and fasten off. See patt for which is required. Your manual will describe this method or a similar method of casting on although it may be called by a different name and may not use a cast-on comb.
Quick Cast Off: (Carriage at right.) Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT. K 1 row. Thread sewing needle with long length of matching yarn. Knot to right end st of loose row. Take N through sts of this loose row and leave yarn end at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row and fasten off both ends at left-hand side for a straight edge. For a gathered edge, fasten off only unravelled end and pull remaining end to gather up sts. See patt for which is required.

end. Using a darning needle, thread end of yarn through all sts and release from machine.

EYELIDS (MAKE 2)

Push 3 Ns to WP. Push centre N back to NWP. Using MT and A, make a quick cast on. Set RC at 000. Cont in circular cord knitting until RC shows 40. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine. Thread cast on end through cast on edge to prevent unravelling.

SHELL SEGMENTS (MAKE 22)

Insert card 9 and lock on first row. Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Push alt Ns back to NWP. Using MT+2 and MC, make a quick cast on. Release card and cont in Fair Isle with MC in feeder 1/A and B in feeder 2/B. K 40 rows. Break B and quick cast off with MC.

MAKING UP

With K side inside, fold body in half along patt line. Pin all edges tog. With st st uppermost, place dinner plate across each corner in turn so that curved edge of plate meets fabric edges at either side to give a nice rounded edge to corner. Trace this line on to knitting with a soft pencil or tailor's chalk. Backstitch along all edges including folded edge and along marked curves leaving an opening at one side for turning. Turn to right side. Stuff very firmly as the filling will compact down when sat upon so that underside of body (patterned side) is flat and top is well rounded. Close opening. * With K side inside, fold head in half with side edges tog. Backstitch side edges tog taking care not to catch yarn ends at top and bottom which will be pulled to gather ends. Flatten with seam at centre of one side *. Pull one yarn end to gather up one end and secure. Backstitch close to gathers to form mouth end of head. Turn to right side and stuff. Pull up rem yarn end to close open end and oversew to secure.

KALEIDOSCOPE

8

Our tortoise is a slow-moving giant but he'll be quick to capture your heart. His shell is made of separate segments, individually padded and you can make him just for decoration but he's happy to be a toy, a cushion or a footstool.



Sew oversewn end of head to body seam at centre of one narrow side. Make up tail as for head from * to *. Pull yarn end at narrowest end to gather and secure, to shape tail tip. Turn to right side and stuff. Pull up rem yarn end to close open end and oversew to secure. Sew oversewn end of tail to body seam at opposite end to head. Make up feet as for head from * to *. Pull one yarn end to gather up one end and secure. Backstitch close to gathers. Turn to right side and stuff. Pull up rem yarn end to close open end and oversew to secure. Sew oversewn ends of feet to body seam either side of head and tail. Pull up and fasten off one end thread of each claw. Pull up rem yarn end and take a st to secure. Pin five claws along end of each foot with sewn ends of claws pointing down. Sew top half of

threads. Cut 2 black felt circles using new 5p coin as a template. Oversew to top of head with black cotton, adding a little stuffing to give them shape. Fasten off one yarn end of each eyelid cord. Pin eyelid cords around eyes with joins facing side of head. Sew in position with rem yarn end. Add a white cotton highlight to each eye. Embroider mouth with C, working a line of chain st along gathered end of head. With K side inside, fold each shell segment in half lengthways with side edges tog and pin. Pull up yarn end at one open end to gather tightly and use to backstitch side edges tog, taking care not to catch yarn end at other end. Turn to right side. Pull rem yarn end to gather open end slightly. Flatten with gathers at centre and add a little stuffing. Pull end tight to close completely and fasten off. With same side of shell segments uppermost, pin 13

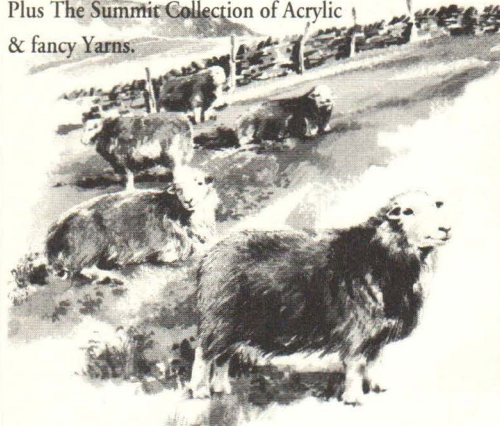
shell segments around edge of upper body, placing first at tail position so that they just overlap and cover body seam. Arrange remaining segments in three lines of three from front to back to fill centre. When all segments are pinned into position, sew edges of all segments in place, taking sts into upper body here and there to hold in place and being careful to remove all pins.

Jane Platt, the designer of this pattern, specialises in knitted toys and ornaments for HAND and MACHINE KNITTERS. Taking ideas from nature, her designs include birds and animals, some of which are set in natural surroundings. Many can be made from oddments and are ideal presents for adults, children and charities. For colour brochure, send 50p in coins or stamps to: Knit-knacks (MKM), 16 Springfield Road, Binfield, Berks RG12 8TW.

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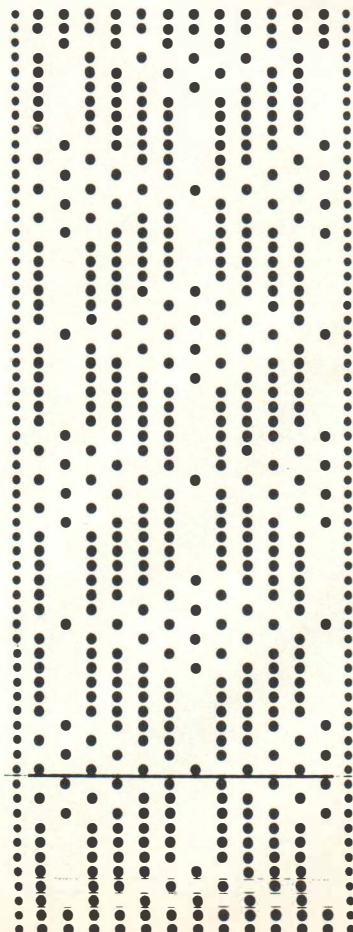
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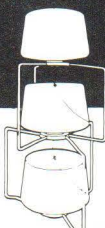
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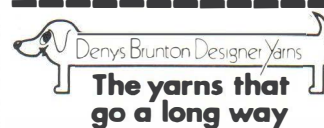
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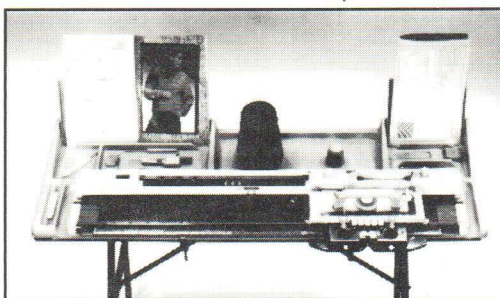
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
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 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would

have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

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Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib.

Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

YARN GUIDE

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2/30

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MEDIUM

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2 PLY
2/16

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3 PLY
3/8

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FULL

CHUNKY
6x3/8

FINE

MEDIUM

FULL

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